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Life

LOS ANGELES
January 15

15
Cents

the motion picture
Journal of Joy

Philosophy

Verse

Satire

Humor

Truth

Fiction

Joy



Douglas
MacLean

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The Studio Press, Inc.,
Los Angeles, Calif.

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IT's frankness is refreshing, IT's satire keen,
IT's information authentic.

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Wishing you much and continued success, I am,

Cordially yours,

L. O. LUKAN,

Seattle Representative,
First National Exhibitors' Circuit, Inc.

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Also he is a gentleman and a student of the best literature.

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In the Sweet (?) Bye and Bye!



Publication office: 200-1-2-3-4-5-6-7-8 Thorpe
Building, 132 North Broadway
Telephone: Pico 3404 Los Angeles, California

THE STUDIO PRESS, Inc. Publisher
Edward Roberts General Manager
Miles Overholt Editor

Entered as second-class matter September 24, 1920,
at the postoffice at Los Angeles, California, under
the Act of March 3, 1879.



Single Copies.....Fifteen Cents
By the year.....Three Dollars
Six months.....Two dollars

Published Every Saturday

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January 15, 1921

THE MOTION PICTURE JOURNAL OF JOY

No. 35, Vol. III

William Duncan, President. Miles Overholt, Vice President. Edward Roberts, Secretary and Treasurer
IT's New York Office is located at 729 Seventh Avenue—Russell Clark, Representative. Phone Bryant 6745

Mr. Griffith! Mr. Fox!

You are giving strength to the Blueshevist movement!

Unintentionally, of course, but a fact nevertheless—

We never miss that which we never had! A platitude for the simple-minded? Certainly!

But none the less true!

To the man who cannot afford to see "Way Down East" or "Over the Hill"—at the grand opera prices that are being asked—those pictures do not exist—

If a proposal to prohibit their exhibition on Sunday were put to a vote millions of men and women would remain away from the polls—

They simply would not be interested—

Can you imagine anyone getting excited over the closing of grand opera on Sunday? Hardly!

Not because the masses would not enjoy good music—

They've never had a chance to find out—Grand opera tunes have never been keyed to the mass pocketbook—

Yes, we know you cannot close one picture theatre or two or two dozen without closing them all—that it would be class legislation—and a lot of other things unconstitutional—

But you can see what a simple task the Blueshevists would have if all producers asked grand opera prices—

It was on a mound of dimes and nickels built by the masses that you climbed to your present vantage point!

If you forget why should the people remember?

Why should the millions of men and women check the Blueshevist onslaught on you?

But—you will argue—there are plenty of cheaper pictures that people of limited means may see!

Are you great enough to dare put the guinea stamp on individual taste and discrimination?

To you—and the industry on the whole—there is much to be learned in the demise of pugilism—

Public boxing exhibitions were done to death by the men who promoted them—

To the average man the fight game did not exist—

Exorbitant prices kept him from ever witnessing a high class boxing exhibition—

He refused to be consigned to the fifth-rate boxing show in a filthy arena—

When the suppression of boxing became an issue he failed to manifest the slightest interest—

He remained away from the polls—

In his own language—"It was none of his funeral!"

The result was inevitable—the professional reformer, who did vote, far outnumbered the select few who were financially able to follow the boxing game—

With motion pictures at dollar prices the voting masses of this nation are not going to bother very much whether or not they are closed on Sunday—

It is none of their funeral—

The Blueshevist menace is a serious one—

Why not make its possible success everybody's funeral?

EDWARD ROBERTS.

A Reel of Condensed Fun

By the Editor

You can always tell a married man—he's used to being told!

Some men are natural-born inventors—they make a hobby horse out of a clothes horse!

Man lost his key and couldn't get into his house. So he called the fire department and they came and chopped a hole in the roof!

There is so much water used in this country now that all the horses' gaits are getting rusty!

Preacher went to a musical comedy. Between acts he hummed softly: "Man Wants but Little Here Below!"

Japanese congress is called a "Diet." Judging from some of their laws, it acts more like a surgical operation!

"ALL things come to him who waits," remarked the waiter as he picked up the plate of hash!

IT desires to be the first to call the Blue Reformers "Blushevists." A Blushevista, then, would be a narrow indigo trail bounded on either side by Sanctimony and Scowls!

"If," inquires a punster across the aisle, "If the Blueys compel you to go to a blue church on a blue Sunday—where would the indigo!"

Baby raised on whale's milk grew up, but he turned out to be a poor fish!

You can drive the American people to water, but you can't make them think! Which is why!

A silver-tongued orator must have a lot of brass!

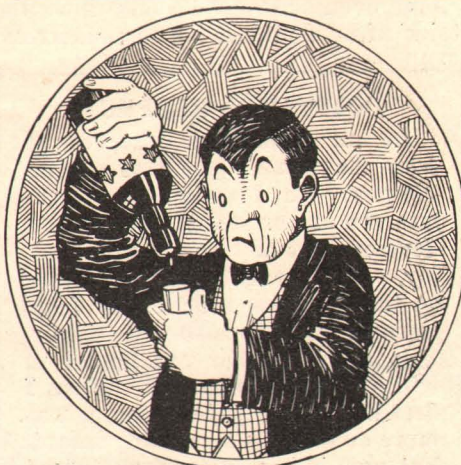
Must be a lot of immorality about a pair of shoes—they make no secret about their vampishness, and they are notorious for having sole-mates!

Scorpion got into a tenderfoot's bedding and stung him in many important precincts. "I reckon," he told the doctor, "that that was one of them quilting bees!"

The man who, in the face of Prohibition, went out and bought up a flock of vineyards and got rich—they call him "Aesop's Fable," or "The Fox and the Grapes!"

A woman should not shake off a good habit—particularly a riding habit.

Passing of the STAR System



What's the use of this face architecture?

Whenever you're burdened with woes,
Your tears, you'll observe, with never a swerve,
Flow down PAST the bridge of your nose!

Humorist over on Main street wants to call the street car steps stare steps!

Procrastination, if you believe the epigram writers, is the one guilty of taking "a snitch in time!"

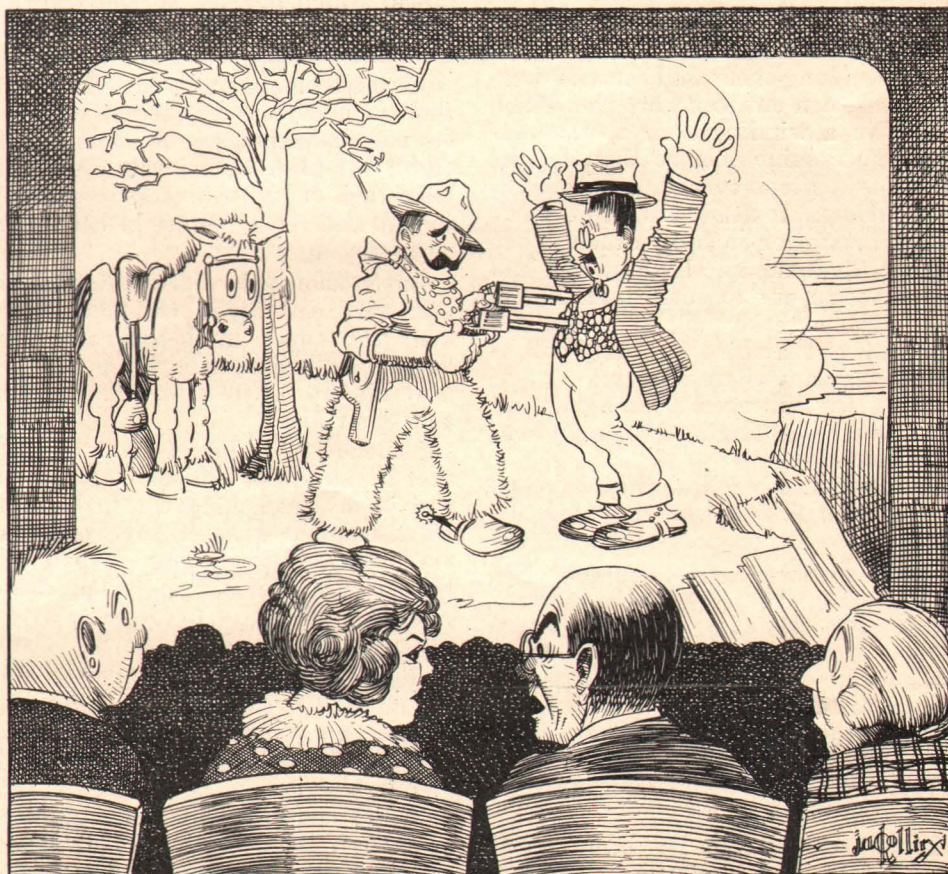
Howling, he was dragged into the insane ward. "You can't beat it!" he shrieked repeatedly—wildly. "You can't beat what?" the officer inquired, soothingly. "Your ear drum!" shrieked the humorist, who was merely on his vacation.

Having read that the makers of Limburger cheese bury their product for several months to "ripen" it, the Idiot next door remarked: "From the curdle to the grave—eh, wot!"

A good front is the index to a pocket-book—a check book is the appendix!

"I can see through your clever work," remarked the spectator to the glass blower!

Detective was lauded as "one of the city's builders." But he corrected the statement. "I only do the FRAME-work," he modestly stated.



"That reminds me, John, our rent is due tomorrow!"

A Brand New Idea

By O. Harvey

Some day I shall write a photoplay which will be a regular hecker. It will contain all the elements of a great play, besides more originality than you could squeeze into a home-brew demijohn.

It will go something like this:

The principal character will be a mythical person named Precedent, who goes about from place to place carrying a huge bludgeon.

Then there will be introduced a story like you don't see every day. There will be, say, a Natural Hero who is just an ordinary man with no particular inclination to fight somebody. There will be no villain who rolls his eyes around and back and forward.

And just about the time you are beginning to think there is going to be no fight at all, thereby disappointing you pretty nearly to death, this person, Precedent, will step up and swat both these characters, putting them entirely out of the picture.

After which I shall introduce a handsome woman. She will not wear a soft, clinging gown; she will not come into the picture by entering at the head of the stairs, posing there for four hundred frames, and then slowly descend. But when she doesn't do that, Old Man Precedent will sneak up behind her and bean her. So that will be all for her.

Then my next imitation will be an exterior of a handsome home. I will not have a long-shot of a beautiful mansion, and then cut to an interior which will have a winding stair at the rear with a mezzanine floor so that the girl can come and look over it at the dancers down below. Instead, I shall do away with the exterior entirely, except when you see the handsome leading man and woman come out to enter their limousine. The exterior will be without a room full of bearskins and there will be no stairway anywhere in sight.

Precedent will then come along and kick the whole thing into the middle of next Thursday.

Then when the fellow they have all been talking about—when he enters the room, he will not step through the doorway hurriedly, then stop and look about him savagely, so that everybody—including the audience—may get a perfect view of him from all angles. But he will enter like anyone else would come into the room, and he will do his best to act like a man acts when he isn't acting.

Then Mr. Precedent will hurry in and knock his block off.

The little waif who has been picked up in a freezing and starving condition from the streets after she has failed to sell her matches, will be welcomed and

all that sort of thing at the fireside of the wealthy broker—but she will not be able on the very first day to wear clothes like the daughter of a millionaire. Nor will she immediately—in the sub-titles—become an expert linguist and speak the purest of English.

And, even before she comes down the stairs after donning her benefactress'

COMMANDS RESPECT

As an interested observer of your magazine's progress during the past year, I want to congratulate you on the steady growth and development of "IT." Your policy, while probably a bit severe at times, seems pillared on fearlessness and consistency, admirable qualities that are bound to win out in the long run. When I first knew your publication, it was more or less of a screaming infant, but now it is a lusty young giant that commands instant respect when it speaks.

Again wishing you the best of things in the new year, and with kindest personal regards, I remain,

Yours sincerely,

L. B. MAYER.

gown, which fits her perfectly, Precedent will get in his work with the bludgeon and she will die a horrible death.

In introducing the "comedy relief" the bad man with a brace of six-shooters will shoot the gang of comedians, all right, but after he has shot six bullets from each of his revolvers, he will have to stop and reload before he can do any more slaying.

But as soon as he starts filling his six-gun with cartridges, Old Man Precedent will sneak up behind the brush where the bad man is lying and will beat him to death before he can turn and shoot him.

Somehow or other, I shall see to it that the sub-titles are correctly written and in my mad endeavor to be somewhat original I shall have each and every one say something—I shall have them clever, if it is a high-class drama—spoken sub-titles to be as witty as those written by the Smart Set writers in their fiction stories. Comedy titles will be funny, without being silly.

And then Precedent will come along and rub all of them out and tear up the script.

In the suspense sequence, I shall not have the rescuers riding at break-neck speed on the top of a hill from which point the road will extend away off in another direction and double back on

itself for twenty or thirty miles. Instead I shall have the armed men hurrying along on an ordinary road, and most of the suspense will be built up at the actual scene of the difficulty.

But Precedent will tear up the smooth road with an earthquake; he will wash out bridges, blow up the highway and otherwise get the situation back to normal.

I shall take Coincidence and chase it up a tree and set a couple of angry bulls, four bulldogs and a gang of murderers to keep him there—but Precedent will exert his powerful influence and lightning, or something, will strike the bulls, dogs and murderers dead and Coincidence will come out unscathed and will immediately get on the job.

At the end of the picture I shall have a natural ending. The hero will not clinch with the heroine; the fond parents will not bid them a fond goodbye, and the villain will not be shot and killed.

Instead the villain will go to jail; the hero and heroine will act like they would act if they weren't in the picture, and the parents will do like all parents would do.

But Precedent will slaughter 'em all before they get started and that will end them.

I say, I shall write a story like this some day and send it to a producer and the scenario editor will say to his staff:

"Certainly not: we can't use this kind of a story. Why, nothing like it has ever been done!"

And Precedent will chuckle softly to himself and carve another notch in his bludgeon!

ORIGINALITY

Robert Fulton, folks said, was crazy—but he managed to get his old steamboat to steam up the Hudson.

Sir Isaac Newton, if you had believed the neighbors, was foolish in the head, but he discovered the law of gravitation.

Edison was kind of flighty—if you wanted to take the word of the people in his district—and now look at the damthing!

Bell was doomed for the nut-factory—but he succeeded in putting over the telephone.

Millions of dollars have been made through the efforts of the men who were regarded by their acquaintances as a "little light in the upper story"—Even so, an original idea for a photoplay doesn't get past the eagle eye of the thirty-dollar-a-week reader.

Some day I shall say something real naughty about a motion picture scenario editor—I just feel it coming on!

It's All in the Plot

By Ben E. Dix

The neighbor's kids received for Christmas some metal puzzles, and some pasteboard puzzles and the like, and like the poor old fathead I am, I started in to solve them, one and all.

And I did it, too! I may look simple, but—

The other night I went to see a motion picture—maybe you've heard of motion pictures—have ya? Well, I went to one of them theayters—

It was one of those photoplays—one of those in which—well, one of those in which!

So, while waiting for a sub-title to pass—one of those wherein the writer had failed to say anything but words—I began figuring out the ending—the plot. • The simplicity of it astounded me.

Because I remained until the finish and I had guessed right. Not that it was a difficult problem; on the contrary it was the simplest puzzle I ever tackled—far simpler than those received for Christmas by the neighbor's kids.

After the first half reel I defy any average motion picture to fool me. I don't mean about the fellow and the girl and the other fellow. I mean the working out of the entire plot. You could do it, too. Maybe you do.

I know that I took one of the neighbor's kids—he was five years of age—and he guessed it, too.. He figured out just how the thing was going to work out without a bit of effort.

I don't suppose he could guess 'em all, but he got this one.

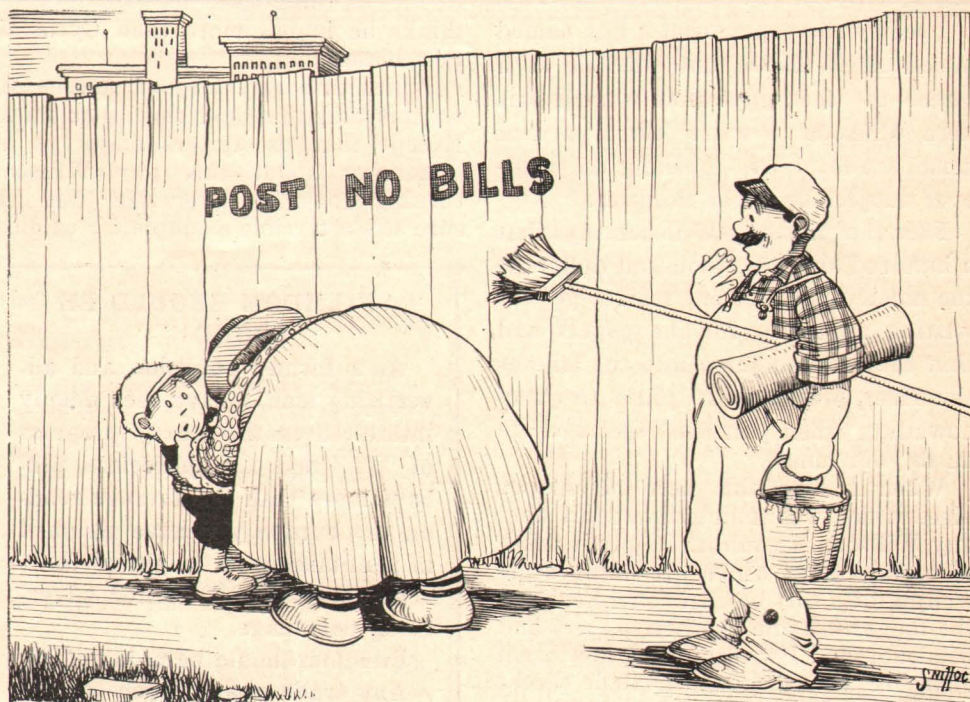
Well, as I was saying, I went home after the show and found a ukulele lying on my favorite chair. I picked it up and got to fooling with it, as we all do, thinking we can play it right off.

Of course I couldn't play it. And it made me sore, because I had seen dozens of twelve-year-olds picking some sort of music out of 'em and I wondered why I, so much older and with a good ear for music, couldn't play such a simple musical instrument as the "uke."

Later I found an instruction book and monkeyed with it awhile until I sort of got onto the hang of the thing. I learned that you have to learn to handle your fingers first, then you get familiar with the frets and other worries, and bye and bye you know how to play.

In other words, after you once dissect the thing, it is very simple and easy. You have to start in and build! You get the finger movement, you learn what the frets are for; you learn the scale; you place your fingers on certain strings and that produces a certain harmony.

Pretty soon you are improvising your own music—you pick out a tune



without referring to the book—you guess the puzzle.

A few evenings later I went to a poker party—penny ante. It was draw poker, and you couldn't tell by the faces of the other fellows whether it was a funeral or a plate of hash we were enjoying. So I couldn't learn anything from them. But I observed that the good players discarded in a certain way—with care and science; I saw that they employed certain peculiar tactics in betting; that they had an uncanny way of ascertaining about what I had in my hand before I laid down the cards.

Right from the moment the cards were shuffled, those fellows seemed to know what to do next, and I was fascinated. I also was financially wrecked.

At a bridge party on another day I observed a similar phenomenon.

And then one day while I was trying to figure out another little metal puzzle, it suddenly came to me that everything is the same—particularly motion pictures.

I don't know of anything that is quite so same as the pictures. They are the same things I ever saw.

You take a puzzle, a game, music—they are all plots; they all have to be worked out. Everything is mechanical—and that is why everybody can't write photoplays. He must have that ingenuity—which makes for solving puzzles. If he is adept at working out intricate problems—not mathematical, but mechanical—the chances are he will make a good playwright.

Try it over on the kids' puzzles—maybe you are an artist like H. H. Van Loan. He says he is!

FINE BUSINESS

I like motion pictures.
I sell silk shirts—
And puttees—
And gray caps—
And hair oil—
And lipsticks.

Which keeps me so busy that I don't have time to attend the motion picture theatres—

And so—

I like motion pictures!

Three actors met at a Los Angeles hotel the other day. "See those guys," said the clerk. "When they register, there is no further argument—they take in everything. Look." The names showed: "A. Foot," "Atozee" and "Overall!"

* * *

DIRECTORIAL WOES

A Chinese cook carefully prepared the delicacies for the white man's table—chicken and soup and pie and dough-nuts and gravy and what-not.

It was a savory meal and there was plenty left for cooks and helpers and hired men. Besides, the cook could hold out on the household had he wanted to.

But this Chinese didn't.

As soon as the family had been fed, Wo Geek proceeded to mix himself up a bowl of rice which he ate with chop sticks.

That was NATURAL.

But if they showed such a scene in the pictures the audience wouldn't believe it was true to life!

Cutting Prices

By Sam Hill

I see by the papers that a guy named Woodruff Willsoon has sneered at a bunch of other guys that wanted this here Willsoon to write 'em a yarn of some words or less touching on whatever subject he could think of.

I see that this guy Willsoon says that a hundred and fifty thousand dollars is too much dinero for one man to get for writing up pieces for the papers and that they can go jump into the lake or the river, which is no place to jump nowadays when you can't get a skate on to your name.

When I read this here newspaper piece which was telling about this here guy Willsoon, I couldn't help but think of certain guys which are doing some writing of a sort on their own hook for the magazines and the newspapers and what not, and I was thinking how them guys are asking more for their pieces which they have wrote for the pictures (motion) than this here Willsoon has turned down because it is asking too much.

And it came over me with a couple of pocketbook disturbing shocks that so far as I know this guy Willsoon is about as well-read a writer as you would find in a day's travel, and that he knows words of a length and breadth fully as dimensioned as any of these other guys. So it looked to me at the time I was reading this piece that maybe these here producers are paying too much money for stories from these here guys which ain't got any right to set themselves up as being as prominent as Willsoon.

I hear in a roundabout way how this here guy Goldwyn paid \$25,000 for a story for Will Rogers, which first was printed in a magazine that sells for a nickel, and which I wouldn't mention here if it wasn't the Saturday Evening Post, and I'd like to lay a small bet of six to four that Willsoon can beat this guy Williams all hollow writing a story for Will Rogers.

But, at that and however, I'd lay still another bet that this here Goldwyn guy, or any other picture maker in the business, would pay Willsoon six times that much money for a story for Will Rogers or anybody else.

On the other handkerchief, I'd lay a third wager that if you—if you are an ordinary writer without no reputation, or if you ain't at all friendly with the cashier of the Post—I'd bet that you could write a story with nine per cent better picture material than either this guy Willsoon or Williams or anybody, and you wouldn't get it past Hawks or some other scenario editor, which

thinks he knows more than Cyrus K. Post himself.

Which is all by way of ruminating on this and that and the other thing. Except that us writers ought to do something about this guy Willsoon turning down an offer like that. It sure sets a terrible example for us guys

"FILMDOM SHOULD BE PROUD!"

As a former publisher and advertising man, I have been deeply interested in the steady progress of "IT" and can appreciate, perhaps more than the average reader, the burden you have assumed in maintaining its height of character in spite of a limited advertising patronage.

Filmdom should be proud of IT.

Any trade paper which can invade the privacy of the home is SOME magazine and I hope the substantial increase in new advertising carried in your current issue will pave the way for more liberal support.

Since Los Angeles is the film capital of the world, it is logically the field for the industry's greatest publication, and I wish you a prosperous New Year.

W. H. MOODY,
Field Director,
Palmer Photoplay Corp.

which are trying to make a honest living thinking up things for the movies to do next.

Personally, I am one that is in favor of calling a meeting and seeing if there ain't some way we can get Willsoon to change his mind, especially about the price, so that the producers won't get the idea that whatever we are asking 'em is too much, like this here guy Willsoon said.

I have half a notion to go and get L. V. Jefferson and Jack Cunningham to do something about it. I understand they won't touch a five-reeler for less'n \$8.95!

Conundrum: If a bootlegger has to carry a whiskey glass for a customer what color is the mentality of the customer? (O, gosh; That's funny!) Bottle green!

* * *

Sausagemaker gets his meat by the "pound"! Sic 'em, Tige!

STOCKINGS AND SUCH

In IT'S criticism of "The U. P. Trail" a couple of weeks ago the critic took occasion to pick out a flaw or two in the "properties." One was the hose supporters worn by Kathlyn Williams—the kind that attach to the corset. IT'S critic claimed that that kind were not in operation at such an early period in American history. The critic omitted to mention several other technical errors in the picture, one of them being the modern hat worn by Roy Stewart. Now comes Mr. F. Ely Paget, who adds a few more to the list. Here is his letter:

"Dear Mr. Editor:

"Those who noticed Miss Williams' garters, in looking to higher things, evidently failed to notice the stockings underneath. Openwork silk stockings are as anachronistic as the garters. These, however, are inconsiderable errors. Did you notice that in the introductory sequence, showing the construction of the railroad, we see the Fresno, or wheel scraper in operation. To the best of my knowledge, this machine was invented about '90—the first one I saw was in operation on a railroad grade in Montana in '94. This, I take it, is an unpardonable slip, such an important prop would naturally be the object of serious consideration by the technical director.

"Being sixty years of age and having always been a more or less keen observer, I hardly ever see a picture of early western life in which I am unable to pick at least one technical blunder. This especially refers to the many various models of firearms.

"Yours for perfect pictures,
"F. ELY PAGET."

FIRST PRIZE

A magazine offered prizes for the best-represented character "still" photograph.

By mistake, a director sent in a picture of Washington Crossing the Delaware. You know—George standing up in the boat and pointing the way ahead.

But the magazine sent the director the first prize. The judges thought George was the director directing a scene!

JOKE

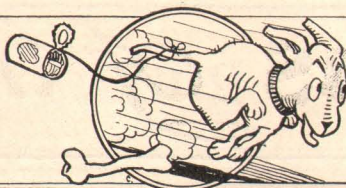
Lot's wife turned to salt—which caused Lot to shake 'er!

If she had been a studio lot's wife—she would have turned to doing ingenue parts.

* * *

Comedian with a funny face wanted his press agent to say that he sells face scream!

Yellow Dog Studio



R. Beers 1003.
Chicago, Ill.

SAVING EXPENSES

Sol Getz, studio manager, continues to handle Yellow Dog's affairs in a masterly manner, as will be seen by his latest report to the home office:

Hollywood, Cal., January 7, 1921.

Yellow Dog Film Corp.,

New York City.

Gentlemen:

I got from you p'raps a dozen letters, but I'm too busy with business to read 'em. And, anyway, I got plenty of kick-ins without any from New York.

Miss Hess, my secretary, is sick by the hospital. She sent word two days ago that she had to go there to have an appendix cut off. This makes six appendixes the poor girl has had chopped out since Thanksgiving. The company should at its own expense get her some artificial ones to have on hand. It's too bad to see a nice little girl like Miss Hess goin' around without an appendix to her back.

Somet'ing else I got on my minds. The swindling directors and the skenario t'ieves talk always about Si Collogy. I have looked the books over and I can't find his name on the pay roll. If he is working in the New York studio you should better ship him out by fast freight, quick, as he is badly needed.

By cleverness of the brains I got it fixed for some good publicity for "Bar-oness Bareknees," which has just been finished by Director Risque. It is to be shown Saturday night at Barker's Dog and Cat Hospital. It will be just the same as a regular theayter, as Barker's little boy is going to play high-toned music on his accordion.

Carter DeHaven called by the studio with his car one day last week and wanted me to go down town and take a look at his twin beds. I told him it was no use, as I was a single man and couldn't use so many. At my boarding house I sleep all right on one sofa. I wonder if he t'inks we are in the furniture business. Anyway, I wouldn't ride with him nohow. His car smells like a ginrickshaw, with the accent on the gin. No wonder the revenuers smelt him out Christmas week.

I gave a bonus to the employes on New Year's day of from \$25 to \$100, just to show that I got a head on me like a couple of bank presidents. It was cheaper to give the money away than to pay the income tax on it. I do lots of Rockyfeller juggling like this, but the New York office never gives me any credit.

Yesterday I had to put my foot down on Director Fromage De Brie. He's trying to make Erich Von Stronheim look like a piker. He said there was a

Yellow Dog's

INDIGESTIBLE DIGEST

An Anaheim man whose wife ran away with a friend offered to send her a horse and buggy. Reckless man! With means of transportation she might come back.

It wouldn't take a woman long to make up her mind if she had to choose between a clear conscience and a muddy complexion.

Judge declares that when a man is so intoxicated as to have to be taken home by a policeman that he is sure enough drunk. That some men go home at all might be considered as evidence of intoxication.

San Diego woman who fired five shots at her husband, all of which missed, is believed to be insane. She's either that or a mighty bum shot.

California has legislated against the wooly aphis, the bow-legged weevil and the potato bug, ignoring altogether the hookworm, which is doing such damage to the interior.

Fatty Arbuckle only remained a short time in the French capital. Paris does seem tame, after living in Hollywood.

Girls who object to washing their ears can get away with it by combing their hair over them.

Twelve thousand marriage licenses issued in Los Angeles during the year 1920. Two of them were taken out by moving picture actors.

If the reformers succeed in forcing on the country a Blue Sunday Law, a man will not be permitted to beat up his wife on the Sabbath.

Hurley, Wisconsin, continues wet, notwithstanding the efforts of the prohibition enforcement officers. All in favor of moving the national capital from Washington to Hurley, please hold up their hands.

scene in "Why Strangle Your Wife" where a country girl is milking a cow when a city feller happens along. A cow would cost \$15, besides her meals. I fixed it so that when the city feller comes along he finds the country girl opening a can of condensed milk, which only costs 15 cents.

I have sold the studio sandwich privilege to Manuel Lopez, who has had much bad luck and has four kids to look after, as their mother was buried last week. Manuel choked her too hard. For the privilege the company receives every other day a sandwich, which I can't put in the safe because it would dry up.

Wishing you a Happy Income Tax, I am

Synthetically yours,
SOL GETZ.

DENIES MARRIAGE

A story was published in the daily papers to the effect that a Texas hog rancher named Gillipin had called at the Yellow Dog studio, claimed that Lotta Krust was his wife and created a disturbance because she refused to see him. To set herself right with her hosts of friends, Miss Krust has issued the following statement:

"I emphatically deny that this man Gillipin is anything to me. I wouldn't disgrace myself by marrying a gangle-shanked, buttermilk-eyed razorback like Gillipin, who is so crooked he has to ear his hip-pockets in front. During the time I knew him in San Antone he robbed the O. K. Saloon and stole a horse from the colored minister at Co-tulla, but I never said anything about it, because the ice-box was low at the time and the horse was the best buggy animal I ever drew a rein over. Just because Gillipin paid my board and bought my clothes and kept his saddle and other shirt in my room, he has the audacity to now claim that we were married. It seems that as soon as a girl gets a good start in the sinema profession, some wall-eyed galoot bobs up and assails her reputation. The city marshal of San Antone will bear me out in the statement that me and Gillipin was never married. The marshal will remember me, because he carried my bird-cage to the depot and helped me on the train. He also advised me not to return to San Antone, as the place wasn't healthy. This ought to put the kibosh on Gillipin's ravings."

\$ \$ \$

The production of "Her Only Child" has been postponed indefinitely. An infant is used in this story and when Mr. Getz learned that a baby would cost \$7.50 a day he called a halt. "Vy," said Mr. Getz, "should we go on the outside and pay \$7.50 a day for a baby when my girl Rachel is coming out from New York next week to get married by me! That picture is going to hang up by the shel-luf. I bet you Rachael will be pleased when she finds out that this time next year her child will be working in pictures."

\$ \$ \$

Yesterday afternoon a woman's screams caused a crowd to rush back of a set, where they found Percy Love, leading man, beating up a woman. Extra people, and everybody, grabbed stage-braces, and anything they could lay their hands on, and made a dive for Percy, but when he explained that the woman was his wife, they apologized and withdrew. They thought at first that he was beating up a friend.

Fashions of the Screen

by Grace Wilcox—

Funny thing about interviews.

Directors so often interfere with them.

Take the case of May Allison, Metro star, who is just now busy with "Big Game," directed by Dallas Fitzgerald.

She wanted to chat, and the publicity representative was perfectly willing—but Mr. Fitzgerald works by the clock and anything that interferes two minutes with his schedule is under the ban.

He is a fast worker—is Mr. Fitzgerald—fast and thorough, and he can cramp the style of an interviewer more than a clown can that of a minister by appearing at service in his circus make-up.

On her way to her dressing room and a change of costume, Miss Allison, who is fragilely, delicately, exquisitely Dresdenesque, threw over her shoulder, en passant:

"I wear no clothes at all in this picture—it's Alaskan, you know—there's the interior of my cabin over there—and I escape from Boston with a hand-bag, some lingerie—and that is all!"

This sounded quite thrilling—but you know how it is in pictures nowadays—so many of them are undressed—but not Miss Allison's—so it seemed that perhaps she was going in for something extremely different—still, Alaska sounds a cold place without clothes!

On her return two minutes later, she explained:

"I wear this negligee throughout—or almost—the other one being the exception—so you see what I meant about clothes, don't you?"

Of course I did!

Funny thing about words—just one or two changes everything sometimes.

But to get on with our negligees—or rather Miss Allison's negligees.

The one she was wearing as she fled past on her way to her dressing room was of chiffon in a pale mauve shade—having yards and yards of wonderful real lace all over it—flowing sleeves, a sash of chiffon in an apple green color and a lace scarf. On her way back to her set she had on a soft blue satin designed in a straight line, draped at the sides and having rose colored ribbons and Irish crochet lace for trimming, with panels and scarf of pale yellow chiffon.

Miss Allison is peculiarly susceptible to soft materials such as Georgette crepe, chiffon and tulle, and to lace—beautiful laces of Belgium, Italy and the Orient.

A chiffon afternoon dress is of rose color, having a full little bodice, short sleeves, a full skirt and a sash of old blue.

A dark blue Poiret twill street dress

May Allison, wearing street dress of Poiret twill heavily braided, chic hat with turned back brim and fox stole.



is made with a tight bodice and a skirt with three inch bias folds, running crosswise and upward toward the left side, where at the waist line is fastened an immense bow of Persian ribbon, which also forms the girdle. With this Miss Allison wears a small hat with a perky feather and a sable wrap.

A white sequin evening gown—Lanvin model—has the long clinging lines and a court train. The gown is elaborately studded with rhinestones and has touches of jade green—as the lining of

the train and a jade ornament fastened on the left hip. Miss Allison wears diamonds and emeralds with this creation, and carries a fan of green quills having a gemmed handle.

An afternoon dress is of corn colored charmeuse and chiffon, having side pieces of the frilled chiffon extending the length of the skirt, while a front and back panel is of the charmeuse. This pretty frock is elaborately trimmed in chantilly lace and has a blue chiffon sash with long ends.

Beauty and Acting

By Dorothy Gale

It's easy to be an actor—isn't it?
Especially for women—isn't it?
And men—isn't it?

Women are constantly posing from the day they leave the cradle till the night they attend their own funerals.

Watch 'em on the street—at parties—bathing beaches—motoring—golfing—no matter where, women are always posing. In front of mirrors they stand—wherever they can see themselves—acting—acting—acting! That's women.

So it is no wonder, then, that they join the pictures at the age of three, and are popular stars at sixteen. (See any mother's statement.)

Because, after all, about all that is required of an ingeune and most leading women in the pictures is for them to look pretty.

A few, like Pauline Frederick, Louise Glaum, Clara Kimball Young and others who have had stage training—why, they act. But as a general rule in the pictures they don't.

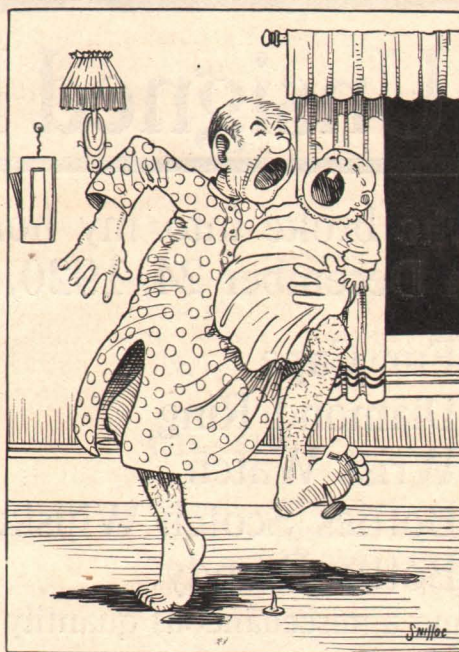
Now, you take a handsome devil—even if he isn't in pictures—he, too, is always posing. Any handsome man poses. He can't help it any more than a pretty girl can help it.

Nor do these men have to act in the pictures. If you will notice carefully, it isn't the handsome men and the beautiful women who do the real acting. It is another class. Why, the leading players—so-called—are, nine times out of ten, placed in the cast for decorative purposes only.

I'll even bet on it, and leave it to any director.

No, sir; the persons who deserve the credit for putting over a real picture are not the pretty boys and girls—NEVER! The ones who deserve the credit are the character players. Be-

The First Tacks Collector



cause a man or woman who can portray ANY character role has to be a troupier in the first place!

And if you watch any unbiased director—one who has his own wife and family and stays home nights—and if he can get away with it, he will pick character actors every time even for his leads!

But, of course, we must have beauty in the pictures—that is why they film sunsets and beautiful locations and gorgeous scenics.

I am strong for the character players—like Lon Chaney, and Melbourne MacDowell, and Bill Mong, and Alice Davenport, and Lillian Langdon, and Lionel Belmore, and Paddy McGuire,

and Charle Murray, and so many others that there isn't room to mention them.

Beauty and brains seldom travel together, as someone else has said, and that is why juvenile photoplays—that is, photoplays written for juvenile players exclusively—are never much of a success. It requires acting somewhere in them—and characterizations—and brains!

Which at last brings us to the crux of the matter—posing.

Why don't they tell the truth about the matter—give things their right names? These he and she beauties don't act—they POSE!

So let's call 'em POSERS when we are casting our next picture—it will simplify matters. Just say you want two actors and nineteen posers and the casting director will understand you quicker than if you go into details.

Pretty clever of me—what?

GETTING RESULTS

They wanted a snappy picture—the Big Boss said so.

That was the order—a snappy picture! Just like that.

The director general worried about it. What was a snappy picture, anyway? Hadn't they tried everything to zip 'em up? What was wrong with the Big Boss?

Then the director-general began to figure on that word, "snappy."

So he went and hired Nazimova to play the lead—she snapped at everybody!

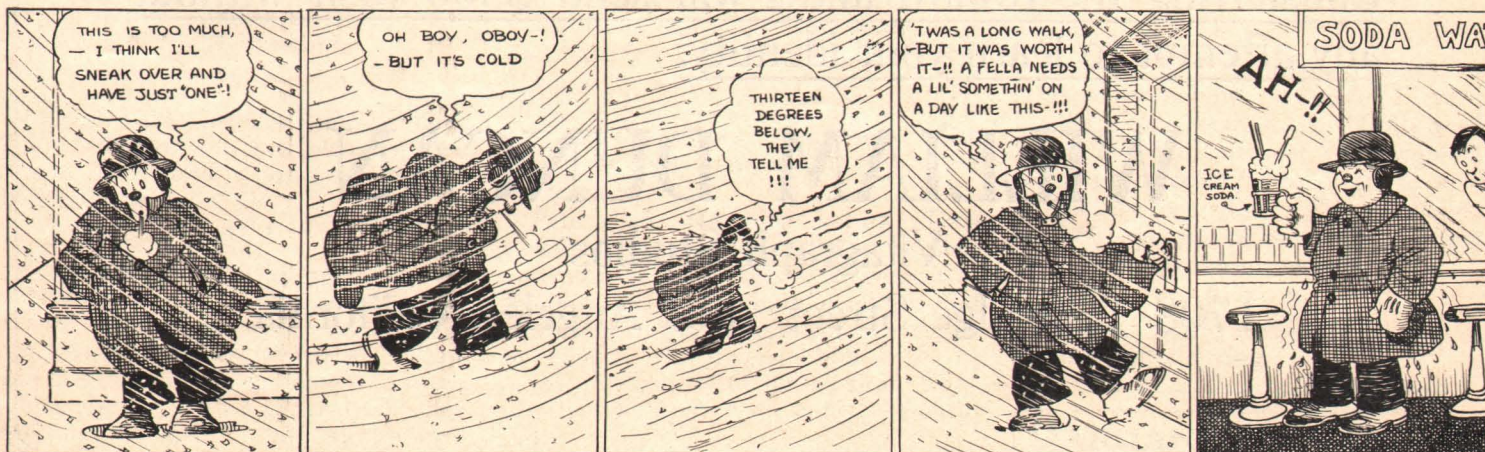
* * *

Through life, as well as in pictures,

Old Fate holds us lashed to the mast,
And sixty-eight times out of seventy-two

We're miscast!

They Used to Blame Whiskey When a Man Did a Stunt Like This!



\$500 REWARD for an Unsigned Letter

I want to know who broke into my home at 1251 Fifth Avenue on December 24, 1920, and stole

1 Fur Cape
1 Diamond Ring
1 Wrist Watch
6 Bottles Scotch Whiskey
1 Bottle Brandy
and a miscellaneous quantity of
other liquors.

HOW TO GET THE \$500

I want information leading to the arrest and conviction of the thieves and the return of the goods. I don't need to know the identity of the person supplying this information.

WRITE ME AN ANONYMOUS LETTER COVERING
THE FACTS AND MARK IT "CONFIDENTIAL"

If this letter brings the desired results, send me another in
the same handwriting, designating any method of mailing or
transferring the reward and I will send \$500 cash without
any attempt to learn your identity.

WILLIAM DUNCAN

Vitagraph Studios

1708 Talmadge Street, Los Angeles, California

A Few Short Subjects



The Los Angeles Theatre Association will stage a grand ball at the new Ambassador Hotel February 5. The affair has been arranged by Sid Grauman, chairman of the committee on special events, assisted by Alexander Pantages, L. E. Behmyer, Fred A. Miller, Sol Lesser, W. T. Wyatt, W. H. Clune, Harry David, H. D. McBride, W. R. Payne and Francis Woodward.

* * *

John Howard, formerly associated with Famous Players-Lasky Corporation at San Francisco, has been appointed director of publicity of the Mission Theatre in Los Angeles.

* * *

Florence Turner, Metro stock player, has been loaned to Universal to play an important role in "The Bobbed Squab," which is Gladys Walton's latest picture, with Rollin Sturgeon directing.

* * *

Bert Croeland, chief musician at the Goldwyn studios, has written a special musical score for "Hold Your Horses," a Tom Moore feature. Why not revamp the "Livery Stable Blues!"

* * *

Robertson-Cole has taken over the world distribution of George Beban's picture, "One Man in a Million," a contract having been signed by Mr. Cole, representing the distributors, and Irving Lesser, representing Sol. Lesser and Mr. Beban. Robertson-Cole plan an elaborate campaign on the Beban film consisting of special lobby displays, twenty page press book and a number of advertising accessories will be made for the exhibitor to aid in putting over the production.

* * *

The Sylvanite Production Company has started work on its first of a series of six five-reel western pictures, in which Bill Patton is to be starred. The current feature has been titled "Battling Kid," and is under production at the Balshofer studios in Hollywood, with Alvin J. Night directing.

* * *

Jesse L. Lasky has gone to New York on his annual business trip to the New York offices and studios of Famous Players-Lasky.

* * *

Famous Players-Lasky publicity department, owing to the greatly increased amount of work, is to move into larger quarters, which will allow each member of the department to work independently, with a general room for reception of guests and interviews—and mebbe give them room to mention the title of a picture occasionally.

MOROSCO'S NEW PLANS

Oliver Morosco, among his many other activities on the Pacific Coast, is planning to build a Greenwich Village on a twenty-acre tract of land in a rapidly growing center of Los Angeles. It is planned to model the village after the famous New York Greenwich Village, center of Bohemia and amusements. In addition a studio to cover five acres is to be built and work is to start on it early in January. Oliver Morosco Productions, Inc., is already at work on its first photoplay, "The Half Breed," with Oliver Morosco and Charles A. Taylor collaborating on direction.

* * *

THE CRITIC

If the progress of motion pictures ever attains the millennium when glaring errors—the 1920 calendar in the Civil War drama, and all that sort of thing—are eliminated, then Cousin Sally will never go to see another movie.

Cousin Sally is never so happy as when she is writing a letter to the editor of "The Motion Picture Argus," calling attention to the fact that in W. S. Hart's latest western, "Riders of the Kitchen Range," the villain forged the hero's name with an Eversharp pencil. It's a big night with the old girl when she catches some careless director in the unforgivable faux-pas of having allowed a captain in the Hungarian navy to wear the uniform of a colonel of Huzzars.

Cousin Sally was that way about husbands. Her first one, a certain Pete Snaith, was just the dish for Cousin Sally. I remember that whenever they dressed for a formal function the old girl was ready ahead of time, waiting in joyful anticipation for the belated appearance of her spouse. When the poor old goof showed up she bit into him a la Dempsey.

"Just look at yourself in the glass, Peter Emmanuel Snaith. Just look. Do you realize what's wrong with you? Do you? Of course not! How many times do I have to tell you that you *never* wear a *black* tie with a dress suit? Pull it off!"

"And those shoes! Tan shoes! Tan shoes! With a dress suit the man wears TAN shoes!"

Pete died. He died happy. Then Cousin Sally married Ephraim Nesbit, and no man on earth was as correct as Ephraim. Cousin Sally couldn't find one thing in his dress, habits or morals to criticize. She divorced him.

It's the same with the movies. They can be *too perfect* to suit the Cousin Sallys.

And, believe me, there are many Cousin Sallys.

Frazee Film Company of Riverside has started operations on a series of comedies, according to announcement of General Manager Joe Murphy. The company has completed three releases, "All in the Air," "After Bedtime," and the "House of Spirits."

* * *

Charles R. Seeling Productions has completed the first of a series of twenty-six two-reel westerns, featuring Guinn Williams. They are being manufactured at the Brentwood studios.

* * *

Frank Whitson has been engaged by Selznick to play in two pictures.

* * *

Harry Lorraine has been signed by B. B. Hampton for an important role in "A Certain Rich Man."

* * *

The Motion Picture Directors' Association is expected to start the erection of the new club house February 1 on the site acquired, Highland Avenue near Hollywood Boulevard, Hollywood. The building is to be three stories in height and of the Latin style of architecture. The lower floor will be used as a cafe, the second will contain 20 offices, while the third floor will be given over to five small assembly rooms. The committee in charge of building consists of Frank Lloyd, Reginald Barker, William D. Taylor, Murdock J. MacQuarrie, Wallace Worsley, Roy Clements and Joseph De Grasse.

* * *

Marshall Neilan in making scenes for "Bob Hampton of Placer," in which "Custer's Last Fight" is shown, used a technical staff of 57 persons. Should have pickled 'em!

* * *

Lewis King, brother of the noted director, Henry King, is directing a Star Ranch Western for early release by C. B. A. Film Sales Corporation.

* * *

Brewster-Kemble Productions has started production at Special Pictures Corporation studios in Hollywood, where Tom Mills, former Vitagraph and Goldwyn director, is to direct a series of feature comedies. Thomas Regan has been engaged to assist Mr. Mills and later co-direct feature comedies.

* * *

Adolph Zukor is planning to go abroad in the spring.

DARDANELLA CANDIES
Tuned to Your Palate!
7044 Hollywood Boulevard

Loafing Round the Lot



APHRODITE'S TROUBLES

"Aphrodite," the undressed, is going to be made into motion pictures, and from the news and announcements sent out it looks as though "Aphrodite" might have to be given its premier in some of the courts, to determine who really had a right to make it.

Morris Gest originally produced the stage version in which Dorothy Dalton was starred. It was then thought that she might later appear in a screen version, but she went back to her picture work in another vehicle. Then along came Metro with the announcement that Nazimova was to produce "Aphrodite" and, it is said, she even went so far as to choose cast and supporting players. Later it was decided that Nazimova would not make the picture, owing to the cold weather, but instead would do "Camille," leaving "Aphrodite" for a springtime production.

Now, then, comes one Harry Reichenbach with the information that he has already imported a screen version of "Aphrodite" and that it would be shown in New York at an early date.

Morris Gest, the original producer, duly subscribed, announces that he will make a production of the much-discussed play.

Announcement is now made by John W. McKay, general manager of Mayflower Pictures Corporation, that Mayflower will at once start production on "Aphrodite," the scenario having been prepared by Val Cleveland, and with a well known director yet to be named. From a ringside seat, it looks as though Mayflower may be the winner in the "Aphrodite" round robin, inasmuch as Isaac Wolper, back in 1919, purchased the screen rights to the book. "Aphrodite," published by Small, Mavnard & Co., and which was said to be the only copyrighted version of "Aphrodite."

Jack Pickford, Mary's brother, after he completes the direction of Mary's next picture, is said to have signed to appear on the legitimate stage in "Huckleberry Finn."

Jess Robbins, along with Babe Hardy and Jack Lloyd, has been loaned by Vitagraph to G. M. Anderson, who will sponsor production of two-reel comedies which Jess Robbins will direct. Among others who have been engaged is Stanley Laurel.

Byron Morgan, magazine-writer, has been re-engaged by Paramount to write original stories for the screen. The contract is said to be for several years.

Larry Semon has finished "The Hick," his current Vitagraph special comedy.

Boris Kosloff has been engaged by Jesse D. Hampton for an important part in "The Cave Girl," marking his third appearance under the Hampton banner the past year.

Edna Shipman, star of Legend Film Productions, Inc., is visiting her parents in Los Angeles.

Ford Educationals now ready for release through Federated Film Exchanges of America, Inc., are "A Fairyland," "The Message," and "Democracy in Education."

Kenneth Anthony O'Hara and Miss Gene Crosby Flockhart were married in Jersey City, N. J., December 20, 1920. Mr. O'Hara is well known to motion picture circles on the west coast, having been one of the pioneer publicity men in the business starting with Thomas H. Ince at the old plant in Inceville, Santa Monica. He later became associated with Astra as studio manager.

Wallace Reid, upon completion of his work in "Five Kisses," will start work under the direction of Frank Urson, in "Watch My Smoke," by Byron Morgan.

Robert Ellis, who is said to have once punched Myron Selznick on the point of the chin, has gone back to the Selznick fold and will direct Owen Moore in "Tobasco." Hot stuff!

A. A. Corn, of Prairie Pictures, is in New York to make distribution plans for "The Winding Trail." Better look out for the chickens!

Rockliffe Fellowes, well known leading man, is coming to Los Angeles early in January to work in pictures.

George Melford has started shooting on "The Money Master" by Sir Gilbert Parker, which stars Dorothy Dalton. That's what the New York bombers tried to do!

James Cruze is to direct Roscoe Arbuckle in "Three Miles Out," which was originally assigned to Joseph Henabery.

"The Affairs of Anatol," which Cecil B. De Mille is producing at the Lasky studio with an all-star cast, will be called "Five Kisses."

BALL AT AMBASSADOR

American Society of Cinematographers will hold its annual grand ball in the assembly hall of the new Ambassador Hotel, Los Angeles, January 29, 1921, marking the first social event to be held in this new five million dollar edifice. Noted stars and directors have accepted invitations to attend and the grand march will be led by two internationally famous stars. Philip Rosen, president of the A. S. C., will be master of ceremonies, assisted by the board of governors of the association.

The ball committee consists of Arthur Edeson, chairman; Charles Rosher, Reggie Lyons, William C. Foster, Frederick Jackman, L. Guy Wilky, H. Lyman Broening, Homer A. Scott, Robert Newhard, T. G. Gaudio, J. D. Jennings, Frank B. Good and R. B. Kurrle.

Harold Goodwin, who has supported Mary Pickford, Mary Miles Minter, Bebe Daniels and other stars, has been engaged by William Fox, who will star him in a new version of "Oliver Twist."

Irving Lesser is in New York on a business trip. He is tipping bell boys at the Astor, and using a roll top in the Capitol Theatre building with Harry D. Wilson, George Beban and Sol Lesser's representative.

The United States Department of Agriculture is releasing a two-reel film entitled "Good bye, Boll Weevil," which shows methods of combatting the weevil plague which annually costs cotton growers vast sums. Work in various laboratories are also shown in the picture, and it was in these laboratories that methods were devised that has resulted in a saving of \$20,000,000 or more.

Federated Film Exchanges of America, Inc., is issuing the first of the fifth series of Ford Educational Weekly. It is entitled "A Fairyland," dealing with scenes in the Canadian Rockies. This is the first release by Educational under the new contract entered into with Fitzpatrick & McElroy.

Lois Weber has completed "Married Strangers" at her Hollywood studios. Sounds like a motion picture studio story!

Roscoe Arbuckle has returned to Los Angeles following a short tour abroad. He is wearing a mustache, and is said to be considering the advisability of going on a diet.



Harvest of the Motion Picture Plants

Stanton Heck, who is playing an important part in Allan Dwan's production, "The Perfect Crime," was slightly injured when a folding bed used in a scene folded up with Mr. Heck inside of it, causing him to wrench his back and neck. So he took the wrench and wrenched himself out!

* * *

Mildred Harris will not start her next picture at once. Hooray!

* * *

Pauline Bush Dwan, former wife of Allan Dwan, has gone to China to aid in caring for the starving millions there.

* * *

Bessie Love says she enters into the making of each picture as though it were the only one she would ever have the opportunity to make. There's no use getting too hopeful, though. It probably won't be!

* * *

Mary Miles Minter is planning to build a big home up in Laughlin Park, Hollywood. She hopes to get it finished before her 17th birthday! Har! Har! Har!

* * *

Wanda Hawley is to start work shortly in a film version of Sophie Kerr's Saturday Evening Post story, "Sweetie Peach," which takes the place of "The Next Bester," previously announced as Miss Hawley's next picture.

* * *

Ruth Ann Baldwin, Metro scenarist, has secured a three months leave of absence and will go back to the farm. Hooray!

* * *

Aileen Manning has been cast to support Viola Dana in "Home Stuff," which Al Kelly is directing for Metro.

* * *

John M. Stahl has returned to Los Angeles after a three months' stay in New York. Mr. Stahl will, in a short time, commence work on his initial production for Louis B. Mayer, which will be trademarked as a John M. Stahl Production, and will have an all-star cast.

* * *

Katherine MacDonald Pictures Corporation has obtained an injunction in Los Angeles restraining news weekly films from showing airplane stunts which were arranged for and at the expense of the MacDonald company for scenes in "Stranger Than Fiction," Miss MacDonald's next picture.

NO RELATION

Correspondent writes in to inquire if James Fenimore Cooper, the scenario writer who prepared "The Last of the Mohicans" for the screen, is a brother of Jack Cooper, the comedian. Upon inquiry it was learned from Jack Cooper that the men are no relation, except that Jack Cooper's grandfather once loaned a mouse trap to a man named Cooper, but Jack doesn't know whether they were more than step-brothers. He thinks step, brothers, maybe, is correct, because it was only a step over to the other Cooper's house, he says.

Cart Gantvoort, light opera baritone, plays the hero role in "There Was a King in Egypt," a B. B. Hampton production.

* * *

Frank Mayo, Universal star, was injured when a piece of timber fell on his head while he was making scenes in "Colorado," and his press agent says that all the nerves branching out from the base of the skull were benumbed.

* * *

Ralph Straub, well known cinematographer, is on his way to Los Angeles from Alaska, where he has been for several months securing scenics.

* * *

Nazimova, Mr. Nazimova, Mr. and Mrs. Milton Sills, Frank Mayo and Dagmar Godowsky have formed a club, so 'tis written by a press agent, which has been named the What-O What-O Club. It has for its purpose the achievement of superlative amusement—whatever that is.

* * *

Bessie Love held a "wienie roast" at her Laurel Canyon log cabin home the other night. Bessie has a dogged determination to get into society!

* * *

Ace Berry, exploitation man for Mayflower in Boston, is in New York on a business trip. He is no relation to Razz!

* * *

Harry Carey has signed a brand new contract with Carl Laemmle under the terms of which the western star is to make two or three big pictures each year for Universal-Jewel productions. The contract is said to be for a period of two years. Carey will not start work, however, under the new contract until next summer, as exhibitors had been promised four more Carey pictures in Universal's 1920-21 Star Series plan.

Mark Larkin is to do publicity for Mary Pickford and Douglas Fairbanks.

* * *

F. B. Warren has returned to New York after a visit to the west coast.

* * *

Kathleen Kirkham is again reported to be organizing her own company for either the eighteenth or thirty-eighth time the past year—not that it makes any difference!

* * *

Erle Kenton, Mack Sennett director, has returned to the studio after a short vacation.

* * *

Tom Meighan has finished work in "The Quarry" under the direction of Tom Forman and will commence activities in "White and Unmarried" in a few days. The story is from a serial now running in Munsey's magazine.

* * *

William J. Guard, publicity man for the Metropolitan Opera Company, New York, has been given by the Italian Government the decoration of Chevalier of the Crown of Italy, a cross of white enamel and gold, in recognition of his services to artists and other citizens of that country both here and abroad. Hooray!

* * *

Mollie King, motion picture actress, has had a judgment entered against her for the sum of \$2,734 by a vibrator manufacturer, who claimed he had a contract with Miss King for the use of her name and photo in advertising his wares, but that she, it is alleged, allowed her photo and name to be used to advertise another commodity:

* * *

Edmund C. Grainger, representative in New York for King Vidor, is a visitor to the Vidor studios in Hollywood.

* * *

Mabel Normand has gained ten pounds in weight. Let us all hope the same thing will happen to her pictures!

* * *

Bill Russell has returned to Los Angeles after a trip into the high Sierras for the purpose of making scenes in his current picture. Some day a humorous press agent will say "raisin' picture," after which we will all laugh ourselves pretty nearly to death!

* * *

A. L. Feinman is handling the publicity and advertising for Luporini Bros., exporters. Isn't that fine!

PRODUCERS!

DISTRIBU

Certain self-appointed individuals and interests at Washington are threaten
motion picture industry by means of legisla

“BLUE S

To prove that the American people have no desire to eliminate happiness and l
peace—that the American people have no desire to enter either a mental, spirit
written protest of American citizens who will demand that they be not denied the pr
the Sunday newspaper and magazine on their own veranda—nor shall any legislat
screen production of the master authors or artists of the world.

No legislation will ever enforce or impose **RELIGION** or

Personal petition blanks for the

16,000

law-abiding and respectable citizens to their congressional represent

YOU without cost or expense to yourself in forwarding

WRITE! WIRE!

Join the
16,000,000 Club
Today

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202 SOUTH STATE STREET

Sole Represent

FORD MOTION PICTU

CONTRIBUTORS!

EXHIBITORS!

are threatening the existence of the future and the stability of the entire
of legislation to establish what is known as

"SUNDAY"

and legitimate recreation for the one day in seven which is devoted to rest and
l, spiritual or physical slavery at any man's dictation—we must submit at once a
the privileges of the free air of God on the golf course; neither will they be denied
legislation be enacted which will deny them the privilege of silently witnessing a

ON or BELIEF which must, and does, come from the soul.

for the forwarding of protests of

16,000,000

representatives in Washington have been prepared and are ready for
forwarding the protest of your patrons to Congress assembled.

WIRE! PHONE!

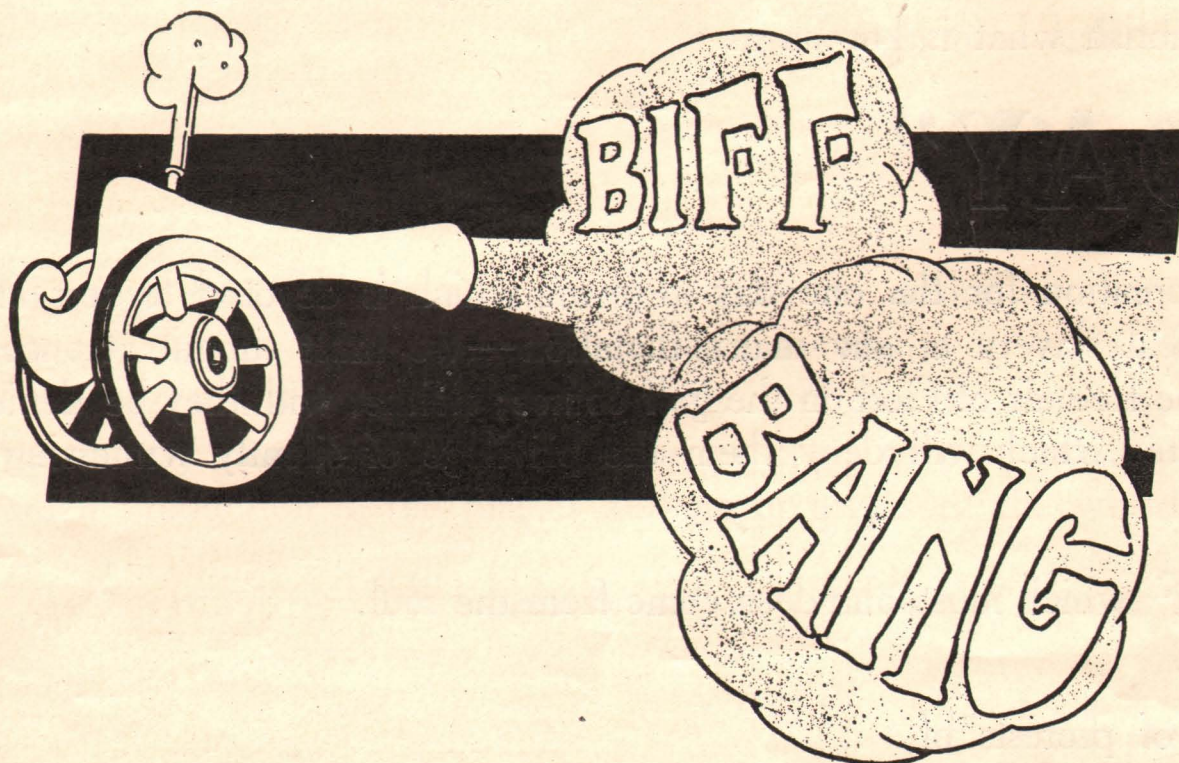
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UTURE LABORATORIES

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Today



ATTENTION!

State Right Buyers and Distributors:

A 250-foot knock-'em dead Novelty.
Exhibitors everywhere are waiting for this
Sure-fire Mental Appetizer, which will put pep
into any program. No program can be com-
plete without Biff-Bang!

WRITE!

WIRE!

BIFFBANG

200 Thorpe Building

Los Angeles, California

The Unpopularity of Popularity Contests

Any time you happen to know of anyone who has a popularity contest idea for sale, you might suggest to him that he take it to Mae Tinee of the Chicago Tribune, who has just closed a contest there which created more or less of a furore in the famous "loop" city—but then, again, maybe you had better not!

When Miss Tinee started her contest to determine the most popular male and female motion picture stars now on the screen, the entries came in just like any well-conducted contest should have them come in—a flock of votes for Wallace Reid, then a bunch for Norma Talmadge, and, of course, no contest could be complete without a generous portion of marked ballots for Gene O'Brien. Then, too, they came for Mary Pickford, Gloria Swanson, Tommy Meighan, Charlie Ray, Tom Moore, and so on.

But don't forget: The contest was held in Chicago, and that's the place Tom Gallery, well known young leading man, calls home. In fact, he was born there, and resided there up to a year ago (except for the time he spent overseas making it safe for "democracy" and unsafe for home brew!) when he came west and entered pictures.

Tom has a father, a two fisted son of the "ould sod," who is a police captain, having charge of the Deering street station, the place where the Chicago evil-doers go when they want to surrender, for they say they get a square deal from Captain Mike.

To go on—Captain Gallery, noticing there was a popularity contest going on, declared Tom Gallery and the latter's wife, ZaSu Pitts, in on it, and immediately, with a perfectly co-ordinated organization, bombarded the Chicago Tribune and Miss Tinee with a ballot barrage, each duly made out for Gallery and Pitts and signed on the dotted line, that fairly swamped the office or department or whatever it is they hold contests in.

The police of the city, nearly all of whom knew Tom when he was a kid, pitched in to gather votes. Then the boys who had served overseas with Tom got busy; and the school children, too, went to work, and all the time the appearance of the Tribune office gave the lie to any idea of a paper shortage.

Something had to be done about it—the durn contest wasn't running true to form! Here was a couple of 100-to-1 shots threatening to run away with the

race, so the only thing that could be done was done—bang! and the contest was closed!

Then the votes were counted and it was announced that Wallace Reid and Norma Talmadge had won the contest. Captain Mike Gallery took one look at

Dear Captain Gallery:

The reason we had to bring our contest to a close so suddenly was because we appreciated there was danger of such thorough canvassing on behalf of one favorite or another that it would not reflect the true opinion of theater goers. We were after the unreflecting judgment of the majority of movie goers. We weren't trying to get people to organize a following and send in coupons. You know it is a very expensive way to sell newspapers, to get people to buy them merely for the coupon. If your son puts as much ginger into his acting as his father and friends have done into this vote contest, he surely will go a long way.

With kindest regards,

Sincerely yours,

(Signed) J. M. PATTERSON.

the paper containing the announcement, then the two fists, hereinbefore mentioned, descended on the polished mahogany with a bang that could be heard across Lake Michigan. Quickly calling his secretary, or whatever it is police captains call when they are sore, he wanted to know what in the one thing-or-another had become of the 2,046 votes sent in for Tom Gallery and ZaSu Pitts, when the winner totaled only 1,165 votes! Something had to be done about it! Why hadn't those votes been counted?

Captain Gallery produced an affidavit, signed by one Martin Nolan, in which Martin Nolan, after being duly sworn, deposed and said that he had personally delivered to the Tribune office enough votes to place Tom Gallery and ZaSu Pitts at the top of the list, but the votes hadn't been counted. What was the idea anyhow?

Captain Gallery was still in the throes of his indignation when a letter from Mr. J. M. Patterson of the Tribune was handed to him, (It is printed elsewhere on this page), but that didn't help any. The fact remained that the voted for Gallery and Pitts hadn't been counted by Miss Tinee.

Later that day, as the movie titles say, Captain Gallery was called on the telephone by a Mr. Rowan of the Trib-

une who asked would the Captain please meet him at the Tribune office, so that he (Mr. Rowan) could give Tom a dandy writeup, the Tribune being sorry, and so on, for what had happened and that it wanted to make amends. The Captain went, of course, and Tom did get a nice writeup, and all that, but the Gallery-Pitts votes weren't counted, and that's what made the Captain sore.

Because the Tribune contest closed before Captain Gallery could get in his best licks—closed, in fact, after his son's pals had piled up enough votes to elect Tom King of Movieland twice over—but too late to be counted.

Contests being epidemic in Chicago, the Herald-Examiner decided to have a nice little friendly one of its own—people would send in votes for their favorites, and they would be counted and the standing of the entrants announced in "your favorite paper" each day. Captain Gallery, again on the job, "busted" this one wide open by deluging the contest with Gallery-Pitts votes.

All of which goes to show that you can't hold a popularity contest in Chicago without Tom Gallery getting the big slice of the votes. Captain Gallery won't let you—and, besides, Tom is too popular there.



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The Box Office

These reviews are compiled on the theory that every motion picture has some entertainment value, and they are offered as a guide in ascertaining and fixing that value so that extravagant and inflated advertising will fail in its purpose of misleading you as to the box office and artistic worth of any production.

The names of all those in any way materially responsible for the mechanical or artistic features of a production are given in these reviews, because it is of the highest importance that the exhibitor should know that the creators of a photoplay are experienced picture makers. Photoplay building calls for unusual skill and experience and the appearance of an unknown name in an important capacity should generally be a warning to the exhibitor to exercise special care.

Edited by James J. Tynan

"Flying Pat"

CLASSIFICATION	
Comedy drama. Five reels.	
DIRECTOR	
F. Richard Jones.	
AUTHOR	
Virginia P. Withey	
SCENARIO	
Harry Carr and F. Richard Jones.	
PHOTOGRAPHY	
Fred Chaston. Very good throughout.	
PRODUCER	
New Art Films.	
DISTRIBUTOR	
Paramount.	
STAR	
Dorothy Gish. Gives very good performance.	
SUPPORTS	

James Rennie, played with Dorothy Gish in "Taming a Husband," is well known stage actor. Kate Bruce, played in a number of D. W. Griffith productions; is well known character woman. Dorothy Walters, played with Billie Burke in "The Misleading Widow," and "Little Miss Hoover," with Marguerite Clark. Others in the cast are Morgan Wallace, Tom Blake, Porter Strong, William Black and Harold Vizard.

BRIEF SYNOPSIS

Patricia Lambert, after the war, returns to America with her new husband, Robert Lambert, a wealthy young man who has been in the aviation corps in France. Pat has served as a Red Cross nurse. Robert tells Pat that he does not want her to bother looking after the house—the old family servants will take care of that—but he wants her to have a career. Visiting the airplane factory in which Robert is interested, Pat, after making a flight with Endicott, a friend of Bob, decides that she will go in for flying. She does, but Robert does not like the attention that Endicott heaps on Pat. Endicott and Pat are flying one day when they crash down into a tree. Neither are hurt, but make their way to a roadhouse where Pat phones to her home for a car. The roadhouse is more or less notorious, so the butler tells Robert, who goes after Pat. Pat is so angry at Robert's attitude that she leaves him and starts for Albany. Later she changes her mind and returns to the house. Meantime Robert has placed detectives on her trail, but they cannot locate her. He feels sure that Endicott has something to do with Pat's disappearance and determines to kill him. Endicott comes to make explanations, and is hidden in a closet by Pat. Pat has taken the place of the cook, whom she has discharged. Robert comes to the kitchen to remonstrate with the cook, and of course recognizes Pat. Everything comes out all right.

BOX OFFICE ANGLE

A very entertaining program picture.

LOCALITY APPEAL

Any locality.

EXPLOITATION ANGLE

Advertise the fact that in "Flying Pat" Dorothy Gish and her new husband in real life are shown having their first domestic scrap. Fix up your lobby with airplane atmosphere. Dress ushers as aviators. Hire an aviator to fly over your town and drop admission tickets.

REMARKS

A light picture with a number of very entertaining sequences and filled with plenty of humorous touches. James Rennie is good as the husband. Morgan Wallace is good as Endicott, a near heavy. Tom Blake, as the policeman, gives a very good performance. Porter Strong is well cast as the reporter. Dorothy Waters as the cook plays a small role well. The production is well staged.

The Furnace

CLASSIFICATION	
Drama. Domestic angle. Five reels.	
DIRECTOR	
William D. Taylor.	
AUTHOR	
Pan.	
SCENARIO	
Julia Crawford Ivers.	
PHOTOGRAPHY	
James C. Van Trees. Very good throughout.	
PRODUCER	
Realart-William D. Taylor Production.	
DISTRIBUTOR	
Realart.	
STAR	
All-star.	
SUPPORTS	

Agnes Ayres, played in "Go and Get It," for Marshall Neilan; played in "Held by the Enemy," a Paramount picture; formerly with Vitagraph. Milton Sills, played in "The Woman Thou Gavest Me," with Katherine MacDonald; played in "Sweet Lavender," with Mary Miles Minter; is well known leading man. Theodore Roberts, placed in "Something to Think About," a DeMille special; in "Sweet Lavender" with Mary Miles Minter; is well-known character actor identified with Lasky the past five years. Others are Jerome Patrick, Betty Francisco, Edward Martindel, Mayme Kelso and Lucien Littlefield.

BRIEF SYNOPSIS

Folly, a show girl, marries Anthony Bond, a Canadian millionaire, and almost on the wedding night they agree to disagree. Folly, naturally flippant, engages in flirtations and seems to delight in "picking on" Keene Mordaunt, her husband's best friend, who is in love with Patricia Brent and engaged to marry her. Anthony and Folly are frigidly polite to each other, that is all. Folly becomes interested in Count Svenson, who has an unsavory past. To save Folly from running off with Svenson, Kent places himself in an unfavorable light with Anthony, who is thought to be on his way to Canada from England, but who has remained to watch Folly. When he discovers that he has made a horrible mistake, he tells Folly that she may settle the matter any way she chooses. He then sets sail for Canada. On the boat he is joined by Folly, who having been through "the furnace" finds that she really cares for him. Patricia and Kent are happy.

BOX OFFICE ANGLE

Should please in any theatre.

LOCALITY APPEAL

High class neighborhoods.

EXPLOITATION ANGLE

Advertise the strong cast. Advertise William D. Taylor, the director. Use catch lines: "Have you been through the furnace of matrimony? See what happened to Folly in 'The Furnace'."

REMARKS

A very entertaining picture with an excellent cast, well handled by the producer. Jerome Patrick, as Anthony, gives a very good performance. Agnes Ayres handles her role to the best possible advantage. Milton Sills pleases. Betty Francisco in a small part is good. Edward Martindel gives a good performance. The production is lavishly staged.

"Hokumless" Reviews

That Means Honesty and No Guess Work
—Read Them Here Every Week.

Fighting Fate

CLASSIFICATION

Chapter play.

DIRECTOR

William Duncan.

AUTHOR

Albert E. Smith and Arthur P. Hankins.

SCENARIO

William B. Courtney.

PHOTOGRAPHY

George Robinson. Very good. Well above the average serial photography—better lighting.

PRODUCER

Vitagraph.

DISTRIBUTOR

Vitagraph.

STAR

William Duncan and Edith Johnson.

SUPPORTS

Jack Richardson, played in a number of American Film Company productions; later played in Triangle pictures; played in "Below the Surface" with Bosworth. Larry Richardson and others complete the cast in the first three episodes.

BRIEF SYNOPSIS

Kern Lambert, in love with Josephine Mahoney, daughter of a California millionaire, goes into the gold country on a prospecting trip, after the girl's father has told him he must make something of himself before he can hope to marry her. With his partner Kern works hard without much success until one day Josephine appears to him in a vision and points to a spot in a stream. Kern investigates and finds a gold pocket. He breaks the news to his partner. The partner suggests that they build a new flume. Kern tells him that first he is going home to see the girl. The two men have words and then fight. Other miners are attracted to the scene. Kern beats his partner, then apologizes for having lost his temper. The partner accepts the apology and says he had the beating coming to him. The miners leave. Kern goes to round up their burro, while the partner, Pete, decides to catch a string of trout for supper. Kern finds Pete dead and knowing the miners will suspect him he gathers his portion of the gold and leaves. He takes passage on a boat. A man is brought to share the stateroom with Kern, and Kern discovers that they look exactly alike. The other man, Judson Cross, commits suicide and Kern changes identities with him. He leaves the boat, but is followed by Lassater, a detective, who is after the real Judson Cross, an international crook. Lassater knows that Kern is not the real Cross, and tells him so, but he promises to help him solve the mystery of Pete's death, if Kern will continue to impersonate Cross and join a band of criminals and help bring them to justice. Kern agrees and is later joined by Josephine, who wants to help. Kern joins the gang, and immediately has trouble with Van Orion, a powerful member of the gang, who covets Josephine. Kern is constantly confronting death in various forms, but manages to escape. At the close of the third chapter he is about to be thrown into a den of hungry lions because he opposes the marriage of Josephine to Van Orion.

BOX OFFICE ANGLE

Will please chapter play patrons. William Duncan and Edith Johnson have a large following which this should increase.

LOCALITY APPEAL

Same as above.

EXPLOITATION ANGLE

Advertise this as Bill Duncan's best. Advertise that it is more lavish and better staged than any previous serial production. Hire a man, dress him as a miner, have him lead a burro through the streets, have burro loaded with mining paraphernalia. Give cash prizes or free admissions to those who can determine how Duncan gets out of the difficulty he finds himself in at the end of each chapter.

REMARKS

Vitagraph has spent a great deal of money on this chapter play. More attention has been given to the lightings and settings. The photography is as good as the average five-reel program feature. The story starts out with suspense and compelling interest and holds up exceptionally well throughout three episodes. There are just enough of the thrills, such as are looked for in this kind of picture, to whet the appetite for the next chapters.

A Slave of Vanity

(Adapted from the play, "Iris.")

CLASSIFICATION

Drama. Five reels.

DIRECTOR

Henry Otto.

AUTHOR

Sir Arthur Wing Pinero.

SCENARIO

Information not available.

PHOTOGRAPHY

Not credited.

PRODUCER

Robertson-Cole.

DISTRIBUTOR

Robertson-Cole.

STAR

Pauline Frederick. Gives very artistic performance.

SUPPORTS

Nigel Barrie, played in the "Bab" series for Famous Players, in "Widow by Proxy," and many other pictures. Howard Gaye, played in "Birth of a Nation;" in other Griffith pictures. Willard Louis, played in "Madame X" with Pauline Frederick; in "The Great Accident" with Tom Moore; in "Going Some," Goldwyn all-star. Arthur Hoyt, played in "In the Heart of a Fool," a Dwan production; in "Under Crimson Skies;" in "Trumpet Island," a Vitagraph special. Others in the cast are Daisy Robinson and John Underhill.

BRIEF SYNOPSIS

Iris Bellamy, wealthy widow, is in love with Laurence, a poor young man. She in turn is loved by one of the richest men in London, Mandona. Iris is wealthy, but loses her entire fortune if she marries again. She accepts Mandona, but later changes her mind following a dinner at her home, when she allows Laurence to return to her after the other guests have gone. When he returns she writes a note to Mandona telling him she has made a mistake. She then gives herself to Laurence. They do not marry, but go to Italy, where later Mandona comes to visit. Kane, a solicitor who has been handling the vast Bellamy estates and fortune, absconds and there is nothing left for Iris. Laurence accepts an offer from his uncle, who owns a ranch in Canada, and goes to work out his fortune there. Iris is to wait for him. Two years pass. She cannot stand being poor and is forced to accept the bounty of Mandona, which eventually leads to her occupying an apartment in London, which he has had waiting for her for many months, feeling that eventually she would come to him out of necessity. Mandona really cares for Iris and wants to marry her. She asks for a week in which to think it over. He agrees. A former friend, Croker, comes to Iris with the news that Laurence is back in London. She tells Croker to have Laurence at the apartment that evening at nine. She then asks Mandona not to see her for a week. He goes out, and a short time later Laurence comes to see her. She confesses her relations with Mandona, and Laurence leaves her. Mandona comes in, having suspected something, and puts her out of the apartment. He then in his anger smashes furniture, etc.

BOX OFFICE ANGLE

Will please where they like Pauline Frederick.

LOCALITY APPEAL

High class houses only.

EXPLOITATION ANGLE

Advertise Pauline Frederick. Use catch lines: "Should a man forgive a woman who defies convention?" "Can a man love a woman who has been his mistress?"

REMARKS

This picture is well staged and there is a good story with plenty of suspense and fine acting throughout only to be spoiled by dragging in the happy ending when the play really ends with Mandona smashing the furniture. In the picture the whole thing is made to appear as a dream, and the lover comes back and Iris agrees to live in a log hut with him. A person leaves the theatre with the feeling that his intelligence has been insulted. Willard Louis as Mandona gives a splendid, artistic performance. Arthur Hoyt is good as Croker. Nigel Barrie is an acceptable leading man. Howard Gaye in a small role is good.

Passion Fruit

CLASSIFICATION

Drama. Five reels.

DIRECTOR

John E. Ince.

AUTHOR

Carey Wilson.

SCENARIO

Eward T. Lowe.

PHOTOGRAPHY

P. J. Bergquist. Very good throughout.

PRODUCER

Metro.

DISTRIBUTOR

Metro.

STAR

Doraldina. Appears to advantage in the dancing scenes.

SUPPORTS

Florence Turner, played in a number of productions with the Vitagraph Co.; played with Viola Dana in "Blackmail," is member of Metro stock. William H. Bainbridge, played in "The Beast of Berlin," for Universal; in "Desert Gold," for Hampton; in "Heart of the Hills," for First National. Stuart Holmes, played in "The Eagle Eye," serial; played with Alice Lake in "Body and Soul;" is well known heavy man. Edward Earle, formerly with Edison company, later with Vitagraph and independent productions; is well known leading man. Sidney Bracey, played in "The Million Dollar Mystery," one of the best known serials, and in a number of other productions.

BRIEF SYNOPSIS

Rance, overseer of a large plantation on one of the islands in the Hawaiian group, seeks to marry Regina, daughter of the owner, and his own third cousin. She repulses him at every turn. The father does not approve of Rance, who then, through a native priest, "Ancient," a leper, murders the owner by giving him a poisoned cigar prepared by the leper. Lamont, a young American who seeks to drown his sorrows by drinking, has insulted Regina, thinking she is his wife who had deserted him, and whom she closely resembles. He calls at the plantation following the death of the father and apologizes for his conduct. He is later made assistant to Regina, who is trying to learn to manage the plantation. Rance, through "Ancient," causes the natives to rise against Regina, but the uprising is short lived when "Ancient" confesses to Nuauna, Regina's maid, the truth. Rance is killed by Nuauna, who is his child by a native woman. Lamont and Regina find happiness.

BOX OFFICE ANGLE

This picture will entertain.

LOCALITY APPEAL

Any locality.

EXPLOITATION ANGLE

Dress the lobby in Hawaiian atmosphere, with a native orchestra playing in the lobby. A prologue with a Hawaiian dancer will help put it over. Let the dancer break in where Doraldina starts her dance in the film.

REMARKS

A picture that will entertain in spite of the fact that it is very uneven at times. Florence Turner as Nuauna gives a splendid performance. Stuart Holmes as Rance handles his role to the best possible advantage. Edward Earle is pleasing as the leading man. William Bainbridge is good as the father. Sidney Bracey, as the leper, is well cast and plays the role well. The production is very well built. The atmosphere of the Islands is well preserved.

Hearts Up

CLASSIFICATION

Drama. Five reels.

DIRECTOR

Val Paul.

AUTHOR

Harry Carey.

SCENARIO

Val Paul.

PHOTOGRAPHY

Harry Fowler. Very good.

PRODUCER

Universal.

DISTRIBUTOR

Universal.

STAR

Harry Carey. Gives good performance.

SUPPORTS

Frank Braidwood, played in "Down Home" for Irvin Willat, and in other pictures with Harry Carey. Mignonette, played in a number of Harry Carey productions for Universal. Arthur Millet, played in "Drag Harlan," and "The Scuttlers," with William Farnum; also other pictures with Harry Carey. Charles LeMoyné, played in practically all of Harry Carey pictures.

BRIEF SYNOPSIS

Brent, a wealthy rancher, travels across the desert to repay Drew for having saved his life in the past, but arrives to find Drew dead, having been suffocated when his shack is burned. Drew has on his person a letter from his daughter, whom he has not seen since she was a small baby. It tells that she is coming to live with him, her mother having died, and there is enclosed a photograph of the girl. Brent decides to impersonate Drew, and as Drew he meets the girl when she reaches San Francisco. She arrives with a young surveyor, who is coming to survey a piece of land belonging to Harding, a neighbor of Brent's. Brent invites the young man to spend the night at his ranch. Harding is anxious to procure a strip of land which he thinks Brent has not filed on, and it is for this purpose he has the surveyor prove its boundaries. Harding calls on Brent, and exposes the fact that he is not the girl's father. Brent feels badly, but he arranges to go away, first calling upon Harding, whom he chastises. The young surveyor then tells Brent of the fraudulent land deal Harding is trying to put through. Brent tells him that the land has already been filed upon in the land office. Brent goes back to his house and there learns that the girl really loves him.

BOX OFFICE ANGLE

Will go where they like Carey. He has appeared in better pictures.

LOCALITY APPEAL

Same as above.

EXPLOITATION ANGLE

Advertise Carey. Use catch lines; "If you represented yourself as the father of a girl and then fell in love with her, what would you do? See how Harry Carey solves this problem, in 'Hearts Up.'"

REMARKS

A different kind of a Carey picture. There is little of the hard riding and real western atmosphere usually found in a Carey feature. It is rather doubtful if the feelings of the girl would have changed from paternal love for her supposed father to that of a future wife, within a few hours, during most of which she was asleep. Frank Braidwood is good as the young surveyor. Charles LeMoyné gives a good performance in the heavy role. Mignonette is an appealing leading woman. The production is well built.

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What your Favorite Players are Doing

A great number of exhibitors are anxious to keep in touch with certain players — stars and others who have proved drawing cards for them in the past—whose work is watched with interest by the theater patrons. This department is designed for the purpose of acquainting the reader with the doings of every player of note in the motion picture profession. When a player is not mentioned, it means that he is either taking a vacation, or is resting between pictures.

A

Allison, May. With Metro. In "Uncharted Seas," a drama.
 Atherton, Jane. With Goldwyn. In "Noblesse Oblige," a drama.
 Ayres, Agnes. With Lasky. In "Daughter of a Magnate," a drama.

B

Bacon, Lloyd. With Fox. In "Oh, You Tex," a drama.
 Baggot, King. With DeHaven Productions. In "The Girl in the Taxi," a comedy.
 Ballin, Mabel. With Ballin Productions. In "East Lynne," a melodrama.
 Barrie, Nigel. With Metro. In "What is the Matter With Marriage," a drama.
 Barry, Wesley. With Katherine MacDonald Productions. In "The Love Wager," a drama.
 Barrymore, Lionel. With Whitman Bennett. In "Jim the Penman," a drama.
 Belmore, Lionel. With Sidney Franklin. In "Courage," a drama.
 Berrell, George. With Universal. In "Plain Folks," a drama.
 Bosworth, Hobart. With Ince. In "Pearls of Pain," a drama.
 Boteler, Wade. With Katherine MacDonald Productions. In "The Love Wager," a drama.
 Bowers, John. With Goldwyn. In "Whistling Dick," a drama.
 Brunton, William. With Universal. In "Cinderella Jane," a drama.
 Burns, Neal. With Christie Comedies.
 Busch, Mae. With Universal. In "Foolish Wives," a drama.
 Bonner, Priscilla. With Metro. In "Home Stuff," a drama.
 Beery, Noah. With Sennett. In "Heart-balm," a comedy-drama.

C

Carew, Ora. With Metro. In "What is the Matter With Marriage?" a drama.
 Cecil, Edward. With Metro. In "Big Game," a drama.
 Chaplin, Charlie. With Chaplin Studios. In "The Kid," a comedy.
 Childers, Naomi. With Sidney Franklin. In "Courage," a drama.
 Chadwick, Helene. With Goldwyn. In "Mr. and Mrs. Miserable Jones," a drama.
 Claire, Gertrude. With Universal. In "Plain Folks," a drama.
 Clapham, Leonard. With Universal. In "Colorado," a drama.
 Clark, Marguerite. With Clark Productions. In "Scrambled Wives," a drama.
 Cogley, Nick. With Goldwyn. In "Whistling Dick," a drama.
 Conklin, William. With Pictures Producers Corp. In "The Unfoldment," a drama.
 Courtleigh, William. With G. M. Anderson. In "Expiation," a drama.
 Crimmins, Dan. With Univresal. In "Colorado," a drama.
 Crowell, Josephine. With Metro. In "Home Stuff," a drama.
 Cullington, Margaret. With Universal. In "Cinderella Jane," a drama.
 Crowell, Josephine. With Metro. In "Home Stuff," a drama.

Cunard, Grace. With DeHaven Productions. In "The Girl in the Taxi," a comedy.
 Curley, Pauline. With Fox. In "Oh, You Tex," a drama.
 Chaney, Lon. With Goldwyn. In "Night Rose," a drama.
 Carey, Harry. With Universal. In "Everybody for Himself," a drama.
 Chapman, Edythe. With Goldwyn. In "Night Rose," a drama.

D

Dana Viola. With Metro. In "Home Stuff," a drama.
 Dalton, Dorothy. With Lasky. In "The Money Master," a drama.
 De Grasse, Sam. With Sidney Franklin. In "Courage," a drama.
 DeHaven, Carter. With DeHaven Productions. In "The Girl in the Taxi," a comedy.
 Desmond, William. With Morosco Productions. In "The Half Breed," a drama.
 Devore, Dorothy. With Christie. In two-reel comedy.
 Duncan, William. With Vitagraph. In "Fighting Fate," a serial.
 Dione, Rose. With Fox. In "On Her Wedding Night," a drama.
 Dowling, Joseph J. With Frothingham. In "The Other Woman," a drama.
 Duffield, Harry. With Lasky. In "The Money Master," a drama.
 Dumont, James. With Katherine MacDonald Productions. In "The Love Wager," a drama.
 Dunkinson, Harry. With Fox. In "On Her Wedding Night," a drama.
 Devore, Dorothy. With Universal. In "Blood Brother to the Pines," a drama.
 Dix, Richard. With Goldwyn. In "The Bridal Path," a drama.

E

Earle, Edward. With Ballin Productions. In "East Lynne," a melodrama.
 Eddy, Helen Jerome. With Frothingham. In "The Other Woman," a drama.
 Edeson, Robert. With G. M. Anderson. In "Expiation," a drama.
 Elmer, William. With Metro. In "Big Game," a drama.

F

Fisher, George. With Fox. In "Brute McGwire," a drama.
 Franey, Bill. With Reelcraft. In one reel comedies.
 Francis, Alec. With Sidney Franklin. In "Courage," a drama.
 Francisco, Betty. With Garson. In "Straight from Paris," a drama.
 Forrest, Ann. With Lasky. In "The Money Master," a drama.
 Foss, Darral. With Goldwyn. In "The Water Lily," a drama.
 Frederick, Pauline. With Robertson-Cole. In "The Mistress of Shenstone," a drama.
 French, Charles K. With Fox. In "Oh, You Tex," a drama.
 Ferguson, Casson. With Universal. In "Three at Table," a drama.

G

George, Maude. With Universal. In "Foolish Wives," a drama.

Gerard, Carl. With Metro. In "Uncharted Seas," a drama.
 Gilbert, Florence. With Metro. In "Mother Love," a drama.
 Gibson, Helen. With Astra. In five-reel Western dramas.
 Gerber, Neva. With Berwillia. In "The Branded Mystery," a serial.
 Grassby, Bertram. With Garson. In "Straight from Paris," a drama.
 Gallery, Tom. With Metro. In "Home Stuff," a drama.

H

Hale, Alan. With Lasky. In "The Money Master," a drama.
 Harlan, Otis. With DeHaven Productions. In "The Girl in the Taxi," a comedy.
 Hart, Neil. With Pinnacle. In "Danger Valley," a western drama.
 Hamilton, Lloyd. With Astra. In two reel comedies.
 Hutchinson, Charles. With Brunton. In serials.
 Hart, William S. With Famous Players. In western drama.
 Haynes, Rhea. With Metro. In "Uncharted Seas," a drama.
 Hearn, Edward. With Brunton. In "The Avenging Arrow," a serial.
 Heyes, Herbert. With Fox. In "On Her Wedding Night," a drama.
 Huntress, Mary. With G. M. Anderson. In "Expiation," a drama.

J

Jasmine, Arthur. With Universal. In "Hidden Fires," a drama.
 Jefferson, Thomas. With Garson. In "Straight from Paris," a drama.
 Jones, Johnny. With Goldwyn. In the "Edgar" series.
 Johnson, Edith. With Vitagraph. In "Fighting Fate," a serial.
 Johns, Bertram. With Fox. In "On Her Wedding Night," a drama.
 Joy, Leatrice. With Goldwyn. In "Night Rose," a drama.

K

Kirkham, Kathleen. With Catherine Curtis Productions. In "The Sky Pilot," a drama.
 Kirkwood, James. With Lasky. In "The Money Master," a drama.

L

Lake, Alice. With Metro. In "Uncharted Seas," a drama.
 Lane, Magda. With Universal. In "Seal of Satan," a serial.
 Long, Walter. With Universal. In "Hidden Fires," a drama.
 Lyons, Eddie. With Universal. In "One Awful Night," a comedy.
 Lee, Virginia. With Clark Productions. In "Scrambled Wives," a drama.
 Leslie, Gladys. With Whitman Bennett. In "Jim the Penman," a drama.
 Lester, Kate. With Goldwyn. In "Mr. and Mrs. Miserable Jones," a drama.
 Little, Ann. With Morosco Productions. In "The Half Breed," a drama.
 Luxford, Nola. With Universal. In "Cinderella Jane," a drama.

(Continued on Page 27.)

The Pictures in the Making



FOOLISH WIVES. Directed by Erich Von Stroheim. With Rudolphe Christians, Marguerite Armstrong, Maude George, Mae Busch, Cesare Gravina, Edward Reinach, Mme. Kopetzky, Nigel de Bruiler, Al Edmundson, Dale Fuller, Malveena Polo and Erich Von Stroheim. Universal. Late fall release.

THE AVENGING ARROW. Directed by W. J. Bowman. With Ruth Roland, Edward Hearn and others. A Robert Brunton picture. No release scheduled.

THE FORTIETH DOOR. By Mary Hastings Bradley. Directed by W. S. Van Dyke. With Charles Hutchison. Brunton studio, for Pathe. Serial.

THE PERFECT MAN. By Joseph A. Elia-son. With Gene Klum, Charlotte Crissman, Edward Goodman, Vivienne Daley, Andrew Soos, Betty Murphy, Lawrence Wall and Marion Andrews. Company now on location. Release about November first.

FIGHTING FATE. Directed by William Duncan. With William Duncan, Edith Johnson, Larry Richardson and others. Vitagraph chapter play. Release about January.

FALSE COLORS. Directed by Stuart Paton. With Priscilla Dean. A Universal picture. No release scheduled.

THE GIRL IN THE TAXI. By Anthony Mars. Directed by Lloyd Ingraham. With Mr. and Mrs. Carter DeHaven, King Baggot, Tom Maguire, Leo White, Lincoln Plummer, Otis Harlan, Zella Ingraham, Margaret Campbell, John Gough, Grace Cunard and Freya Sterling. First National release. No release scheduled.

PECK'S BAD BOY. Directed by Nate Watt. With Jackie Coogan, George Pierce, Bull Montana and others. An Irving Lesser production. No release scheduled.

THE BLACK PANTHERS CLUB. Directed by Emil Chautard. With Florence Reed, Millie Dazie, Virginia Hammond, Norman Trevor, Henry Stephenson, Earle Fox and William Roselle. A Ziegfeld Cinema Corporation picture. No release scheduled.

DAUGHTER OF A MAGNATE. By Frank Spearman. Directed by Frank Urson. With Wallace Reid, Agnes Ayres and others. A Lasky picture. No release scheduled.

SNOW BLINDNESS. By Katherine Newlin Burt. Directed by Reginald Barker. With Mary Alden, Cullen Landis and others. A Goldwyn production. No release scheduled.

SAGEBRUSH MUSKETEERS. Directed by Robbery Bradbury. With Tom Santchi, Fred Gamble, Frank Rice, Earl Dwire, Vera Sisson and others. A Cyrus Williams production. No release scheduled.

BRUTE McGWIRE. Directed by James Patrick Hogan. With Russell, Corraan Kirkham, Charles Gorman, Jack Roseleigh, John Cook, Charles Stevens, Edwin B. Tilton, George Fisher and Joe Lee. A Fox picture. Early winter release.

FANTOMAS. Directed by Edward Sedgwick. With Edward Roseman, Edna Murphy, John Willard, Johnny Walker and Eva Balfour. A Fox serial. Release in January.

THE GIRL FROM GOD'S COUNTRY. Produced by Nell Shipman. Co-director, Bert Van Tuyle. With Lillian Leighton, Boyd Irwin, Al Filson, Edward Burns, Geo. Ber- rill. Independent production. No release scheduled.

WATER LILY. Directed by Frank Lloyd. With all-star cast. A Goldwyn picture. No release scheduled.

THE AFFAIRS OF ANATOL. Directed by Cecil B. De Mille. With Wallace Reid, Wanda Hawley, Gloria Swanson, Theodore Roberts and others. A De Mille-Famous Players-Lasky special. No release sched- uled.

PARTNERS OF THE TIDE. By Joseph C. Lincoln. Directed by Irvin V. Willat, with Jack Perrin, Daisy Robinson, J. P. Lock- ney, Gordon Mullen, Bert Hadley, and others. A Willat Production, to be re- leased through W. W. Hodkinson Corp., Pathe Exchange. No release date set.

THE UNFOLDMENT. By George H. Kern. With Florence Lawrence and others. A Producers Pictures Corporation produc- tion. No release scheduled.

PEARLS AND PAIN. Directed by Roland Lee. With Hobart Bosworth and others. A Thos. H. Ince picture. No release scheduled.

BELLBOY 13. Directed by William A. Sei- ter. With Douglas MacLean, Margaret Loomis and others. A Thos. H. Ince pic- ture. No release scheduled.

PLAIN FOLKS. Directed by Leo McCarey. With Eva Novak, Harris Gordon, Gertrude Clair, George Berrell, Clarissa Selwynne, Carl Stockdale, Lucy Donohue and others. A Universal picture. January release.

CINDERELLA JANE. By Marjorie Benton Cook. Directed by Rollin Sturgeon. With Carmel Myers, Truman Van Dyke, William Brunton, Virginia Ware, Margaret Cullin- gton, Jane Starr, Louis Willoughby, Nola Luxford, Paul Weigal and Janet Sully. A Universal picture. No release scheduled.

EAST LYNNE. Directed by Hugo Ballin. With Mabel Ballin, Edward Earle, Henry G. Sell, Violet Mack, Doris Sheerin, Nel- lie Parker Spaulding, Gilbert Rooney and others. A Hugo Ballin production. No release scheduled.

THE HALF-BREED. Directed by Oliver Morosco. With William Desmond, Ann Little and others. An Oliver Morosco pro- duction. No release scheduled.

THE OTHER WOMAN. Directed by Ed- ward Slanan. With Jerome Patrick, Jane Novak, Helen Jerome Eddy, William Conk- lin, Joseph J. Dowling, Frankie Lee, John Steppling and Aggie Herring. A J. L. Frothingham production. No release scheduled.

THE UNBELIEVER. Directed by George William Hill. With Louise Lovely, G. Ray- mand Nye, Wilson Hummell, Coy Watson, Jr., Olita Ottis, William Scott, Edwin Booth Tilton, Molly Schafer, and Helen Field. A Fox picture. No release sched- uled.

OH, YOU TEX! Directed by George E. Marshall. With Tom Mix, Charles K. French, Frank Clark, William McCormick, J. Webster Dill, Pauline Curley, Lloyd Bacon, Sid Jordan, and Virginia Warwick. A Fox picture. No release scheduled.

ON HER WEDDING NIGHT. Directed by Jules Furthman. With Eileen Percy, Philo McCullough, Mme. Rose Dionne, Bertram Johns, Erie B. Crane, Robert Klein, Her- bert Heyes, Dick LaReno, Harry Dunkin- son, Sylvia Ashton, and Madge Orlmond. A Fox picture. Late winter release.

UNCHARTED SEAS. By John Fleming Wilson. Directed by Wesley Ruggles. With Alice Lake, Carl Gerard, Rudolph Valentino, Fred Turner, Charles Malles, and Rhea Haynes. A Metro picture. No release scheduled.

THE QUARRY. Directed by Tom Forman. With Thomas Meighan and others. A Paramount picture. No release scheduled.

BIG GAME. Directed by Dallas Fitzgerald. With May Allison, Edward Cecil, Forrest Stanley, William Elmer, Sidney D'Albrook, and Zeffie Tillbury. A Metro picture. No release scheduled.

WHAT'S THE MATTER WITH MAR- RIAGE. Directed by Phillip E. Rosen. With Ora Carew, Milton Sills, Nigel Bar- rie, Byron Munson, Marjorie Prevost, Helen Howard, and Ann Forrester. A Metro picture. Late winter release.

REGRET. Directed by Alan Crosland. With Eugene O'Brien and others. A Selznick picture. No release scheduled.

HOME STUFF. By Agnes Christine John- ston. Directed by Al Kelly. With Viola Dana, Josephine Crowell and others. A Metro picture. No release scheduled.

THT LOVE WAGER. By Chales Richman. Directed by J. A. Barry. With Katherine MacDonald, David Winter, Wesley Barry, James M. Dumont, Wade Botelr, Tom Maguire, Evelyn Burns, and Harry O'Con- nor. A Katherine MacDonald Pictures Corporation picture. No release scheduled.

CAMILLE. Directed by Ray Smallwood. With Nazimova and others. A Metro pic- ture. No release scheduled.

STRAIGHT FROM PARIS. Directed by Harry Garson. With Clara Kimball Young, Bertram Grassby, William Carle- ton, Thomas Jefferson, Clarissa Selwynne, and Betty Francisco. A Garson picture. No release scheduled.

WHISTLING DICK. By O. Henry. Directed by Clarence Badger. With Will Rogers, Molly Malone, John Bowers, Darrell Foss, George Kunkle, Leo Willis, Dick Johnson, Nick Cogley and Larry Fisher. A Goldwyn picture. No release scheduled.

JIM THE PENMAN. Directed by Kenneth Webb. With Lionel Barrymore, Doris Rankin, Anders Randolph, Gladys Leslie, Agnes Ralston, Ned Burton, Douglas Mac- Pherson, Charles F. Coghlan, Arthur Ran- kin, and James P. Laffey. A Whitman Bennett-First National Production. No release scheduled.

RENUNCIATION. By Peter B. Kyne. Di- rected by Edward Kull. With Eileen Sedgwick and others. A Universal pic- ture. No release scheduled.

SEAL OF SATAN. Directed by J. P. Mc- Gowan. With Eddie Polo, Magda Lane, Inez McDonnell and others. A Universal serial. No release scheduled.

SCRAMBLED WIVES. Directed by E. H. Griffith. With Marguerite Clark, Virginia Lee, Ralph Bunker, America Chiddester, John Mayer, Emma Wilcox, Thomas A. Braindon, Wesley Jenkins, Florence E. Martin, Leon Gendron, Alice Mann, Frank Badgely, John Washburn, Harry Fisher, Ada Neville and others. A Marguerite Clark-First National Production. No re- lease scheduled.

EXPIATION. Directed by G. M. Anderson. With Robert Edeson, Tully Marshall, William Courtleigh, Mary Huntress and others. A G. M. Anderson production. No release scheduled.

COURAGE. Directed by Sidney Franklin. With Naomi Childers, Alec B. Francis, Lloyd Whitlock, Sam de Grasse, Adolph Menjou and Lionel Belmore. A Sidney Franklin Production. No release sched- uled.

Continued on Page 29

Pick-ups for your House Program

Exhibitors are hereby given permission to reprint any of these stories for program purposes. They are copyrighted and protected, but this will serve as a release to any subscriber to this magazine.

Iris Ashton, who is playing a prominent part in "The Lamplighters" in support of Shirley Mason, was married New Year's Eve to William G. Badger, brother of Clarence Badger, Goldwyn director.

* * *

Forward Film Distributors, Inc., through Pacific Coast Representative Philip H. White, has secured the five-reel western feature drama, "Hearts of the Open Range," featuring Milburn Moranti, for world-wide distribution.

* * *

May Allison, according to her press agent, has received offers from three previously unknown admirers, a Portuguese, a Chinaman, and a Spaniard. Where are the American proposals, Joe Martin wants to know!

* * *

Harry Burns has been engaged by Universal to produce a series of animal comedies featuring Joe Martin. He will be assisted by "Curly" Stecker, who has been Joe's schoolmaster since he (Joe, not "Curly") was six months old.

* * *

Jack Ford is to direct Harry Carey in "Everybody for Himself."

* * *

Niles Welch will support Priscilla Dean in "False Colors."

* * *

Philip Rosen has returned to Metro after a seven-day hunting trip in Northern California. He reports ducks plentiful—at fish and game stores.

* * *

Edith Robert's Universal picture, made under the title, "Hidden Fires," is to be released as "The Fire Cat."

* * *

William Beaudine, who has been associated with Christie for the past two years, has been engaged by Universal to form a new comedy unit for the purpose of making one and two-reel comedies. Frank Conklin, former story writer for Christie, and Scott Darling, scenario writer for Christie, are associated with Beaudine in the new unit. The new contract marks Mr. Beaudine's return to the Universal family. He formerly directed the comedies in which Charles Conklin, Bill Franey and Gale Henry played.

* * *

Wallace MacDonald and Doris May are supposed to be engaged, but neither will admit it. On the other hand, neither will deny it. When asked point-blank by the idiot writing this item, "Are you or are you not married, Wally?" he replied, "Sure!"

Claire DuBrey, motion picture actress, entertained a number of screen folks at the "burning of Venice Pier," which could be plainly seen from her hillside home. After the fire was put out, Miss DuBrey served breakfast to her guests—if you want to take the word of her press agent. But, really, it makes no difference either way.

* * *

Dorothy Devore has been engaged by Universal to play opposite Frank Mayo in "Blood Brother of the Pines," which Robert Thornby will direct for Universal.

* * *

There is a long list of film players who entertained lavishly over New Year's, according to the announcements sent out by a battalion of personal press agents, turning over a new leaf to do so.

* * *

Julianne Johnston, dancer and film actress, is to be married to Henry Waters, according to announcement. Now she'll get her feet wet!

* * *

Viola Dana, Metro star, returned the other night to her home in Beverly Hills, Hollywood—which, by the way, is like saying she went home to Jersey City, Hoboken, but that's the way the press agent wrote it. Anyway, she returned home, escorted by Buster Keaton and "Berney" Durning, her brother-in-law, and they found two burglars in the house sorting over Viola's possessions. Keaton and Durning each grabbed a burglar—but the burglars got away. Not much of a story, but Viola simply had to have her name in the paper, somehow.

* * *

Donald Crisp has finished his first picture in London for Famous Players-Lasky, "Appearances," by Edward Knoblock.

* * *

The World Motion Picture Co. has filed a certificate of voluntary dissolution at Albany, N. Y.

* * *

Charlie Murray, Mack Sennett comedian, is cast as a Superior Court Judge in "Heartbalm," Sennett's first five reel comedy drama, a role that is devoid of comedy trimmings and having legitimate dramatic power.

* * *

Art Acord has been engaged by Universal to appear in a new serial which Al Russell will direct.

* * *

Lois Meredith has returned from Paris, where she has been working in French films. She is in New York.

William Worthington has commenced work on Edith Roberts' next Universal picture, "Three at Table," with Casson Ferguson playing opposite the star.

* * *

William Cutts, traveling representative for Universal, has returned to New York from a nation wide trip. Cutts back, eh, Mawruss!

* * *

Louis Jacobs, of the Century Films Corp., is on a business trip to New York.

* * *

David Brandman is business manager for the Eddie Polo-Jack McGowan expedition to Cuba for Universal. Took him along to sample "brands," mebbe!

* * *

Ethel Clayton has arrived in Hollywood, following a tour of Europe.

* * *

J. Warren Kerrigan, who has formed his own company, to be known as J. Warren Kerrigan Productions, has secured the rights to a number of books and will start this month at the Hollywood studios.

* * *

Gareth Hughes, Metro featured player, has returned to the west coast studios, following a trip to New York, where he played the leading role in "Sentimental Tommy" for Famous Players. He was loaned to that organization by Metro.

* * *

Viola Dana is wearing cotton stockings in her current picture, "Home Stuff." She says she is dressing just as she did when on her father's farm in New York state. The press agent adds that, it is believed that some of the ancient stockings she has worn in the picture are relics of her early girlhood. "Ancient" and "relics!" Wow!

* * *

Buster Keaton says a quick-witted, quick-acting athletic girl is the kind of feminine creature who is most likely to make good in comedy. That kind of a girl would make good in anything!

* * *

Reginald Barker and his company have returned from Banff, Canada, where they went to make scenes in "Snow Blind."

* * *

Universal announces a change in the titles of forthcoming releases as follows: "The Millionaire Kid," featuring Gladys Walton, will be released as "Rich Girl, Poor Girl"; "Cinderella Jane," featuring Carmel Myers, will be released as "The Mad Marriage," and Eva Novak's "Plain Folks" will be screened as "Society Secrets."

Close-ups • Irises • Fade-Outs

ELIMINATE HOKUM

Photoplay schools throughout the country are under fire, according to published accounts of the activities of authorities in cities where alleged fake schools have sprung up over night. These to a great extent are founded by incompetents who never had the remotest connection with the motion picture industry, and who offer to the gullible seeker after lucrative honors in the field of scenario writing, glittering promises of things that are theirs if they will enroll in the "College of Screencraft," or some other with an alluring and high sounding name, said enrollment exacting a financial obligation on the part of the one enrolling, who gets in return a smattering of misinformation, after which he is again ensnared with a "post graduate" course entitling him to a "diploma" not worth the paper on which it is printed.

Everyone cannot write scenarios or stories, contrary to what may be said in advertisements. There must be a fundamental knowledge, imagination, a wealth of experience and education before anyone can even attempt to write. And before a person thinks of taking up screen writing there are a number of things they should ascertain about themselves for the purpose of learning whether or not they are qualified.

The Palmer Photoplay Corporation, of Los Angeles, California, which city, by the way, is probably the only legitimate place a scenario school should be conducted on account of the proximity of the many large producing organizations, has introduced a novel plan whereby only those with certain abilities are permitted to take a course in scenario writing. Palmer first exacts a certain amount of information about the person seeking admission to his curriculum, and this is learned through a comprehensive questionnaire which the prospective student must fill out, and by the answers his fitness to be considered a desirable applicant is determined by the executives of the Palmer Photoplay Corporation.

This questionnaire is the combined work of H. H. Van Loan, well known scenario writer, and a number of others associated in an advisory capacity with the Palmer institution.

"It is only by so determining the fitness of each applicant that the Palmer Photoplay Corporation has been enabled to uphold the high standard set for itself," said Roy Manker, general manager, "and which has kept from our rolls the names of many who could never be instructed in the art of photoplay writing, through one reason or another."

"It is this rock foundation on which we have built that has enabled us to grow month by month, and year by year until now we hold a unique place in the motion picture industry, with a list of satisfied students many of whom are now holding responsible positions with producers, and an equally satisfied list of producers who have been benefited through the Palmer plan of marketing suitable scenarios, for its students, having been supplied with desirable material for photoplays."

Harry Brown, electrical chief at Universal City, has been elected president of the Electrical Illuminating Engineers' Society, an organization composed entirely of studio electrical men who have rendered conspicuous service to the motion picture industry.

Jackson Rose, Metro cameraman, has perfected an apparatus known as the "cinema film tester," which fits on the side of the camera and is used for testing locations and settings, tests being ready to examine five minutes after they have been photographed, thereby saving time.

Madeline Travers is in search of three more stories. What'll she do with 'em after she finds 'em?

CLASSED AS ARTISTS

The Maryland Institute of Fine Arts has, in order to stimulate interest in the art of photography, offered a gold medal to cameramen and still photographers employed in studios for the best set of five stills made in connection with any production. By the offer made, the Institute places the motion picture photographer in a class with artists. The judges for the contest are, James Montgomery Flagg, artist and illustrator; Baron De Meyer, New York photographer; W. Z. Curtis, art editor of the Hearst magazines; Otto Kurth, art editor of New York Times Mid Week Pictorial, and Arthur James, editor of the Moving Picture World.

Viola Dana is to spend the greater part of next month on a farm near Whittier, California, where scenes for "Home Stuff," her latest picture, are to be made.

The Mexican bandits having quit operations, the Los Angeles Chamber of Commerce moves onto Mexico!

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The Players

(Continued from Page 23)

Lawrence, Florence. With Pictures Productions Corporation. In "The Unfoldment," a drama.

Loomis, Margaret. With Ince. In "Bellboy 13," a comedy-drama.

Lovely, Louise. With Fox. In "The Unbeliever," a drama.

Lehr, Anna. With Goldwyn. In "Mr. Barnes of New York," a comedy drama.

M

MacDonald, Katherine. With Katherine MacDonald Productions. In "The Love Wager," a drama.

MacLean, Douglas. With Ince. In "Bellboy 13," a comedy-drama.

Mack, Hayward. With Fox. In "Nobody Home," a drama.

Mack, Violet. With Ballin Productions. In "East Lynne," a melodrama.

Maguire, Tom. With Katherine MacDonald Productions. In "The Love Wager," a drama.

Malone, Molly. With Goldwyn. In "Whistling Dick," a drama.

Marshall, Tully. With G. M. Anderson. In "Expiation," a drama.

Meighan, Thomas. With Lasky. In "The Quarry," a drama.

Moran, Lee. With Universal. In "One Awful Night," a comedy.

McDonnell, Inez. With Universal. In "Seal of Satan," a serial.

Mann, "Hank." With Schlank. In two reel comedies.

Myers, Carmel. With Universal. In "Cinderella Jane," a drama.

Myers, Harry. With Fox. In "Nobody Home," a drama.

Munson, Byron. With Metro. In "What's the Matter with Marriage," a drama.

Mix, Tom. With Fox. In "Oh, You Tex," a drama.

McCullough, Philo. With Fox. In "On Her Wedding Night," a drama.

Mayo, Frank. With Universal. In "Blood Brother to the Pines," a drama.

Manning, Aileen. With Metro. In "Home Stuff," a drama.

McDowell, Nelson. With Metro. In "Home Stuff," a drama.

Murray, Charlie. With Sennett. In "Heartbalm," a comedy-drama.

N

Nazimova. With Metro. In "Camille," a drama.

Novak, Eva. With Universal. In "Plain Folks," a drama.

Novak, Jane. With Frothingham. In "The Other Woman," a drama.

Nye, G. Raymond. With Fox. In "The Unbeliever," a drama.

O

O'Brien, Eugene. With Selznick. In "Regret," a drama.

P

Patrick, Jerome. With Frothingham. In "The Other Woman," a drama.

Percy, Eileen. With Fox. In "On Her Wedding Night," a drama.

Polo, Eddie. With Universal. In "Seal of Satan," a serial.

Prevost, Marie. With Sennett. In "Heartbalm," a comedy-drama.

Peters, House. With Goldwyn. In "The Alibi," a drama.

Powers, John. With Goldwyn. In "Night Rose," a drama.

R

Randolph, Anders. With Whitman Bennett. In "Jim the Penman," a drama.

Reid, Wallace. With Lasky. In "The Daughter of a Magnate," a comedy drama.

Roland, Ruth. With Brunton. In "The Avenging Arrow," a serial.

Russell, William. With Fox. In "Brute McGwire," a drama.

Ryan, Joe. With Vitagraph. In "The Purple Riders," a serial.

Ripley, Ray. With Fox. In "Nobody Home," a drama.

Rogers, Will. With Goldwyn. In "Whistling Dick," a drama.

Royce, Ruth. With Universal. In "If Only Jim," a drama.

Roberts, Edith. With Universal. In "Three at Table," a drama.

Rich, Irene. With Goldwyn. In "The Alibi," a drama.

S

Shipman, Nell. With Nell Shipman Productions, Inc. In "The Girl from God's Country," a drama.

Scott, Mabel Julianne. With Goldwyn. In "Noblesse Oblige," a drama.

Sell, Henry. With Ballin Productions. In "East Lynne," a melodrama.

Sills, Milton. With Metro. In "What Is the Matter With Marriage," a drama.

Sedgwick, Eileen. With Universal. In "Renunciation," a drama.

Sedgwick, Josie. With Brunton. In "The Double Adventure," a serial.

Shattuck, Truly. With Lasky. In "The Money Master," a drama.

Stanley, Forrest. With Metro. In "Big Game," a drama.

Spaulding, Nellie Parker. With Ballin Productions. In "East Lynne," a melodrama.

Starr, Jane. With Universal. In "Cinderella Jane," a drama.

Stockdale, Carl. With Universal. In "Plain Folks," a drama.

Sully, Janet. With Universal. In "Cinderella Jane," a drama.

Scott, William. With Fox. In "The Unbeliever," a drama.

Steppling, John. With Frothingham. In "The Other Woman," a drama.

Standing, Herbert. With Sennett. In "Heartbalm," a comedy-drama.

T

Terry, Ethel Grey. With Mack Sennett. In "Heart Balm," a comedy drama.

Tilton, Edwin B. With Fox. In "Brute McGwire," a drama.

Tincher, Fay. With Christie. In two-reel comedy.

Turner, Fred. With Metro. In "Uncharted Seas," a drama.

Turner, Florence. With Universal. In "The Bobbed Squab," a drama.

V

Valentino, Rudolph. With Metro. In "Uncharted Seas," a drama.

Van Dyke, Truman. With Universal. In "Cinderella Jane," a drama.

Vernon, Bobbie. With Christie. In two-reel comedy.

Von Stroheim, Erich. With Universal. In "Foolish Wives," a drama.

W

Walton, Gladys. With Universal. In "The Bobbed Squab," a drama.

Weigal, Paul. With Universal. In "Cinderella Jane," a drama.

White, Leo. With DeHaven Productions. In "The Girl in the Taxi," a comedy.

Willoughby, Louis. With Universal. In "Cinderella Jane," a drama.

Warwick, Virginia. With Fox. In "Oh, You Tex," a drama.

Whitlock, Lloyd. With Sidney Franklin. In "Courage," a drama.

Wood, Dorothy. With Universal. In "Under Blazing Skies," a drama.

Winter, David. With Katherine MacDonald Productions. In "The Love Wager," a drama.

Walton, Gladys. With Universal. In "The Bobbed Squab," a drama.

Young, Clara Kimball. With Garson. In "Straight from Paris," a drama.

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CHAPLIN GETS \$500,000

Charlie Chaplin has at last delivered the completed print of "The Kid" to First National, and in return received an advance payment of \$500,000 on a sum which is said to be \$1,000,000 for the picture.

As exclusively stated in IT, issued December 25, Chaplin brought the picture back to Los Angeles from New York for the purpose of making a few changes in the cutting, and did not leave it in New York as was announced by New York publications.

Charlie Chaplin spent practically two years in producing "The Kid," and in it, according to his own statements, he has put his very best, and at the same time tied up everything he has in it. Charlie wrote it, directed it, and played in it, and he considers it his best contribution to the screen.

Jackie Coogan shares honors with Chaplin in the picture, which will shortly be released through First National as a special.

* * *

The Catherine Curtis Production Corp. has secured the rights to Ralph Connor's story, "The Man from Glen-garry," through arrangements with the Dominion Film Co., Inc., of Canada, which controls the rights to a number of Connor stories. Production is to be started in the early spring.

LILLIAN GISH LOSES JOB

Lillian Gish, along with fifty thousand Ford employes and several thousand miscellaneous persons, is out of a job; yes, sir, looking for work, as it were, and about to sue for a week's salary. The star of "Broken Blossoms" and "Way Down East," who left the Griffith fold to accept a salary said to be \$400,000 a year, has joined the great mass of the unemployed.

The reason is said to be that the Frohman Amusement Company, which signed Miss Gish, met a financial Waterloo, and has joined the long list of picture companies that have gone where only picture companies that go out of business go.

Picture then, if you can, this poor little actress who has caused thousands to weep with her, trudging forth each morning, in a Lucille gown, at 12 o'clock noon looking for a job, while sipping tea at the Biltmore—a sad picture, is it not? The poor girl can't possibly have more than \$200,000 in bank, and she is out of work. Tough!

Now, don't get scared when the world says "Boo!"

But you'd better look hence when it turns to "Bloo!"

* * *

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PICTURES IN THE MAKING

[Continued from Page 24.]

THE MONEY MASTER. By Sir Gilbert Parker. Directed by George Melford. With Dorothy Dalton, James Kirkwood, Ann Forrest, Truly Shattuck, Harry Duffield, Alan Hale and others. A Paramount picture. No release scheduled.

THE BOBBED SQUAB. Directed by Rollin Sturgeon. With Gladys Walton, Florence Turner and others. A Universal picture. No release scheduled.

FANNY HERSELF. By Edna Ferber. Directed by Tod Browning. With all star cast. A Universal-Tod Browning production. No release scheduled.

THREE AT TABLE. Directed by William Worthington. With Edith Roberts, Casson Ferguson and others. A Universal picture. No release scheduled.

BLOOD BROTHER TO THE PINES. Directed by Robert Thornby. With Frank Mayo, Dorothy Devore and others. A Universal picture. No release scheduled.

HOME STUFF. By Agnes Christine Johnson. Directed by Al Kelley. With Viola Dana, Tom Gallery, Josephine Crowell, Nelson McDowell, Priscilla Bonner, Robert Chandler, Aileen Manning and Philip Sleeman. A Metro picture. No release scheduled.

HEARTBALM. Directed by Richard Jones. With Ethel Gray Terry, Charlie Murray, Noah Beery, Herbert Standing, Ben Deely, Billy Bevan, Marie Prevost, James Finlayson and others. A Mack Sennett production. No release scheduled.

THE NIGHT ROSE. By Leroy Scott. Directed by Wallace Worsley. With Lon Chaney, Leatrice Joy, Edythe Chapman, John Bowers and others. A Goldwyn production. No release scheduled.

THE ALIBI. By Charles Kenyon. Directed by Frank Lloyd. With House Peters, Irene Rich and others. A Goldwyn production. No release scheduled.

THE BRIDAL PATH. By Thompson Buchanan. Directed by E. Mason Hopper. With Richard Dix and others. A Goldwyn production. No release scheduled.

EVERYBODY FOR HIMSELF. Directed by Jack Ford. With Harry Carey and others. A Universal picture. No release scheduled.

United Artists and Associated Producers are to merge, if present indications and the expressed feelings of certain members of both are any goerion to cry by. Oscar Price, president of Associated Producers, says he would like to see such a merger, while Paul Lazarus, sales promotion manager of United Artists, says he wishes he could say it was true and he further hoped it was. Other members of both organizations, while expressing the greatest pleasure at the idea of a merger, would say nothing either to deny or affirm. Among those who are said to be glad of a possible merger are Thomas H. Ince, J. Parker Read, Jr., John Fairbanks, Douglas Fairbanks, Allan Dwan, D. W. Griffith and a host of others all vitally interested in either one or the other of the rumor-creating associations.

* * *

Antonio Moreno has completed his work in "Three Sevens" under the direction of Chester Bennett and will take a four weeks' vacation before commencing on his next feature.

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TALMADGE MIX-UP

Constance Talmadge, if you can believe all you hear, is not having a very sweet honeymoon with her new husband, one Pialoglou, a tobacco prince. It appears that Ma Talmadge didn't like the idea of "Connie" dashing off with Mrs. Gish's little girl, Dorothy, who, in company with James Rennie, her leading man, went to Bridgeport, Connecticut, and staged a double wedding with "Connie" and the above mentioned tobacco prince sitting in.

A while back when daughter Norma married Joe Schenck everything was lovely. At that time Constance was yet to be heard from along stellar lines—one wonders what would have been Ma's attitude had the rich merchant prince of tobacco—But then that is another story.

However, word filters through from New York that Natalie Talmadge, youngest of the three girls, is engaged to John Pialoglou, Connie's brother-in-law, the wedding to be held some weeks hence. But there is no word as to what Ma Talmadge thinks of this—Natalie is not a star yet.

Irene Castle is expected to come to Los Angeles to make pictures at the Brunton studios for release through W. H. Hodkinson Corporation.

* * *

Rudyard Kipling, it is said, is to come to Los Angeles for the purpose of supervising the pictures to be made by Kipling Productions Company, which is expected to begin work within the next two weeks at the Brunton studios. The first story to be made is said to be "Without Benefit of Clergy."

* * *

Coleen Moore, motion picture actress, had a bad mix-up with a tonsillitome at a Los Angeles hospital, but is recovering rapidly.

Oscar Price, president of Associated Producers, has arrived in Los Angeles with the announcement that a cut in the inflated salaries paid stars is due. He says this cut will follow the feeling of depression which the motion picture industry is now experiencing.

Tom Moore, Goldwyn star, is back in New York combining business with pleasure, having gone there for a vacation when it was decided to feature him in "Made in Heaven." The opening scenes will be made in Manhattan, which is a far cry from Heaven.



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